

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 628.
[New Issue.]

SATURDAY, MAY 17, 1884.

PRICE 3d.
[Registered as a Newspaper.]

SAMPSON LOW, MARSTON, & CO.'S NEW PUBLICATIONS.

AT ALL LIBRARIES AND BOOKSELLERS.

The NEW WORK by R. D. BLACKMORE, Author of "LORNA DOONE," entitled

THE REMARKABLE HISTORY OF SIR THOMAS UPMORE, BART., M.P., FORMERLY KNOWN AS "TOMMY UPMORE."

2 vols., crown 8vo, 21s.

AT ALL LIBRARIES.

HENRY IRVING'S IMPRESSIONS OF AMERICA. NARRATED IN A SERIES OF SKETCHES, CHRONICLES, AND CONVERSATIONS.

2 vols., crown 8vo, 21s.

"Will assuredly be read with keen interest by the friends and admirers of Mr. Henry Irving and Miss Ellen Terry—whose name is legion—on both sides of the Atlantic. It is signalled by the good taste and kindly feeling that invariably characterise that distinguished artist's utterances, whether spoken or written."—*Daily Telegraph*.
"These two volumes, in which Mr. Joseph Hutton has played Boswell to Mr. Irving during his recent tour, are eminently readable. Light, lively, and interesting as they will be to the general public, they will also have a special value as forming a record of Mr. Irving's opinions upon almost all matters dramatic."—*Full Mail Gazette*.
"When the Society of the Comédie Française made their memorable visit to England, that distinguished critic, M. Francisque Sarcey, elected to travel with them in the quality of historiographer. Mr. Hutton, in like manner, shared all the long journeys of the Lyceum Company on the American Continent; joined in all their councils of war, and anxious scrutinies of maps and routes; and witnessed all their receptions by first-night and other audiences in American cities far and wide. . . . We have not space to quote at length any of the numerous passages containing Mr. Irving's views on the Art with which his name is inseparably associated, though probably no portions of Mr. Hutton's volumes will be of more enduring interest to those who concern themselves with dramatic history."—*Daily News*.

Dedicated to the Right Honourable the MARQUIS OF LORNE, K.T., C.M.G., &c.

ENGLAND AND CANADA:

A SUMMER'S JOURNEY BETWEEN OLD AND NEW WESTMINSTER. WITH SOME HISTORICAL NOTES.

By SANDFORD FLEMING, G.C.M.G., LL.D., M.Inst.C.E., F.G.S., &c., lately Engineer-in-Chief of the Intercolonial and Canadian Pacific Railways.

With a Map, from Europe to the Pacific Ocean.

This Volume, now in the press, will contain about 400 pp., crown 8vo, cloth, descriptive of a Tour recently made between England and the Pacific Coast. The first continuous journey across the Rocky Mountain Zone along the route of the Canadian Pacific Railway. Some Historical Notes of interest to the general traveller are interwoven with the narrative, embracing references to Nova Scotia, Quebec, Lord Selkirk, British Columbia, and THE HUDSON'S BAY COMPANY.

PRICE SIX SHILLINGS.

NOTICE.—Mr. JOHNSTON'S BOOK of the RIVER CONGO.—The Sale

of this Work, which has been temporarily suspended owing to a threatened application for an injunction, is now resumed, the said application not having been proceeded with. The THIRD EDITION is now ready, and can be delivered to the public without further delay.
Demy 8vo, cloth, 21s.

ROUND the WORLD. By Andrew Carnegie, Author of "An American Four-in-Hand in Great Britain." [Nearly ready.]
Small 4to, 10s. 6d.

THE ACCURSED LAND; or, First Steps on the Water-way of Edom. By Lieut.-Colonel H. E. Colville, [Nearly ready.]
Author of "A Ride in Petticoats and Slippers." Crown 8vo, with Frontispiece and Map.

Imp. 8vo, half-bound, pp. 1,232, price 35s., just published.—THE MOST COMPLETE REFERENCE-BOOK.
DAY'S COLLACTION: an Encyclopaedia of Prose Quotations, consisting of Beautiful Thoughts, Choice Extracts, and Sayings of the most Eminent Writers of all Nations, from the Earliest Ages to the Present Time. Together with a comprehensive Biographical Dictionary of Authors, and an Alphabetical List of Subjects quoted. Illustrated with 125 Portraits on Steel and Wood. The volume contains 40,000 Quotations from 8,000 Authors upon 2,000 Topics.

TUNKING. By W. Mesney, Major-General in the Imperial Chinese Empire. Crown 8vo, cloth. [Nearly ready.]

NEW NOVELS AT ALL LIBRARIES.

Now ready, BLANCHE ROOSEVELT'S NEW BOOK.

STAGE STRUCK; or, "She would be an Opera Singer." 2 vols., crown 8vo, 21s.
" . . . I therefore welcome this book as a most useful contribution to literature and to common-sense."—*Truth*.

NEW NOVEL BY A NEW WRITER.

THREE SISTERS; or, Sketches of a Highly Original Family.
By ANON. 2 vols., crown 8vo, 21s.

Now ready, imp. 4to, 5s., Part III. of

ARTISTS at HOME. Containing Permanent Photo-Engravings of the following Artists in their Studios:—

L. ALMA TADEMA, R.A.

J. PETTIE, R.A.

R. REDGRAVE, Hon. Retired R.A.

F. DICKSEE, A.R.A.

By Mr. J. P. Mayall, Photographer, of Park Lane Studio. With Biographies and Descriptions by Mr. F. G. STEPHENS.

Now ready, a FOURTH EDITION of

THE MENDELSSOHN FAMILY, 1729-1847. From Letters and Journals. By SEBASTIAN HENSEL. With Eight Portraits drawn by Wilhelm Hensel. Translated by CARL KLINGEMANN and an American Collaborator. With a Notice by GEORGE GROVE, D.C.L. 2 vols., demy 8vo, cloth, 30s.

In a few days, a POPULAR LITTLE WORK on TEA.

TEA and TEA-DRINKING. By Arthur Reade, Author of "Study and Stimulants." Illustrated. Crown 8vo, attractive stiff board covers, 1s.

RICHER than WEALTH: a Novel. 3 vols., crown 8vo, 31s. 6d.

"It is without doubt one of the pleasantest, brightest, and purest novels that has been written for some time."—*Court Circular*.

THE VIOLINIST of the QUARTIER LATIN. By G. Curzon.
3 vols., crown 8vo, 31s. 6d.

Now ready, demy 8vo, with Twenty-four Full-page Plates and very numerous Illustrations in the Text, cloth, 18s.

A PRACTICAL TREATISE ON ELECTRIC LIGHTING. By J. E. H. GORDON, B.A., M.S.T.E., Member of the International Congress of Electricians, Paris, 1881; Manager of the Electric Light Department of the Telegraph Construction and Maintenance Company; Author of "A Physical Treatise on Electricity and Magnetism," &c.

CEYLON in 1884: the Leading Crown Colony of the British Empire. With an Account of the Progress made since 1802 under successive British Governors, and of the Present Condition of its Agricultural and Commercial Enterprises, &c. By JOHN FERGUSON, Co-Editor of "Ceylon Observer," &c. Revised, Enlarged, and brought down to date from "Ceylon in 1883." Crown 8vo, 7s. 6d. [Just ready.]

Now ready, royal 8vo, 14s.

HINTS on CATALOGUE TITLES and on INDEX ENTRIES. With a Rough Vocabulary of Terms and Abbreviations, chiefly from Catalogues, and Some Passages from Journeying among Books. By CHARLES F. BLACKBURN.

LONDON: SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON, CROWN BUILDINGS, 188, FLEET STREET, E.C.

TABLE OF CONTENTS.

	PAGE
THE HISTORICAL CHARTERS OF THE CITY OF LONDON, by CHARLES ELTON	341
MISS ROBINSON'S NEW ACADIA, by the Rev. H. C. BECHING	342
CAPT. WATSON'S SPANISH AND PORTUGUESE SOUTH AMERICA, by Capt. BURTON	342
DR. WARD'S PHILOSOPHY OF THEISM, by G. A. SIMCOX	343
LADY JACKSON'S COURT OF THE TUILERIES, by H. M. STEPHENS	344
A BIOGRAPHY OF HIS UNCLE BY THE SPANISH PREMIER, by the Rev. W. WEDSTER	345
NEW NOVELS, by C. E. DAWKINS	346
CURRENT LITERATURE	348
NOTES AND NEWS	348
FRENCH JOTTINGS	348
ORIGINAL VERSE: "NATURE'S VOICES," by S. WASHINGTON	349
OBITUARY: H. A. BRIGHT, by W. E. AXON	349
IN MEMORIAM CHARLES OLD GOODFORD, D.D., PROVOST OF ETON	349
MAGAZINES AND REVIEWS	350
SELECTED FOREIGN BOOKS	351
CORRESPONDENCE:—	
<i>The Sources of Prof. Jebb's Information</i> , by Prof. Sayce; <i>The Retort of Plagiarism</i> , by Sir George W. Cox	351-2
APPOINTMENTS FOR NEXT WEEK	352
RECENT WORKS ON LUCILIUS, by R. ELLIS	352
OBITUARY: ADOLPHE WURTZ; DR. ANGUS SMITH	353
CORRESPONDENCE:—	
<i>The Editing of Mediaeval Texts</i> , by J. H. HESSLE, and R. L. POOLE	353-4
SCIENCE NOTES	355
MEETINGS OF SOCIETIES	355
THE ROYAL ACADEMY, II., by COSMO MONKHOUSE	355
THE GROSVENOR GALLERY, II., by CLAUDE PHILLIPS	356
NOTES ON ART AND ARCHAEOLOGY	357
"THE RIVALS" AT THE HAYMARKET, by F. WEDMORE	357
BRAHMS' NEW SYMPHONY IN F, by J. S. SHEDLOCK	358
MUSIC NOTES	358

TO be SOLD.—WOOD-BLOCKS.—100 Engraved Wood-Blocks. Demy 8vo, suitable for Periodicals or Novels.—To be seen at Mr. W. V. BOWATER'S, 28, Queen-street, Cheapside, London, E.C.

FOR SALE.—Original PORTRAITS of SIR WALTER RALEIGH and LORD BURLEIGH, ancestor of the Marquis of Salisbury, the one on oak panel, the other on canvas; life-size, three-quarter.—Address the Rev. P. W. DEAR, Brighton Villa, Yougham, Sussex.

"ECCE HOMO."—A Fine Copy of the above Painting in the National Gallery, by Correggio (by a Student of the above Institution). FOR SALE on reasonable terms.—Address C. M. F., 6, Marquess-road, Canonbury, N.

NOTICE to ARTISTS.—The BLACK and WHITE EXHIBITION at the CITY OF LONDON FINE-ART GALLERY, 30 and 31, GRACESHURCH STREET, will be OPENED by Messrs. GLADWELL BROTHERS in JUNE. Receiving Days, Monday and Tuesday, JUNE 16th and 17th. Forms on application.

ARTIST-EXHIBITOR at the ROYAL ACADEMY and SALON will take a few PUPILS in LANDSCAPE PAINTING during the summer months.—Address T. T. R., 436, Holloway-road, N.

CATALOGUES of Scarce and Standard BOOKS in all classes of English Literature is used at short intervals by THOMAS THORP, Bookseller, Reading.

CATALOGUE of Several Thousand SECOND-HAND BOOKS ready about JUNE 1st, gratis and post-free.—Address J. H. FOWLER, Bookseller, Leicestershire.

A TUTORSHIP ABROAD DESIRED by a GRADUATE of Cambridge and London. Four years a Teacher.—A., King's College, Cambridge.

MR. A. M. BURGHESE, AUTHORS' AGENT and ACCOUNTANT.—Advice given as to the best mode of Publishing. Publishers' Estimates examined on behalf of Authors. Transfer of Literary Property carefully conducted. Twenty years' experience. Highest references. Consultation free.—1, Paternoster-row, E.C.

TO PROPRIETORS OF NEWSPAPERS and PERIODICALS.—WYMAN & SONS, Printers of the *Builder*, the *Printing Times*, *Health*, *Knowledge*, *Truth*, the *Furniture Gazette*, the *Electric*, and other high-class Publications, call attention to the facilities they possess for the COMPLETE, ECONOMIC, and PUNCTUAL PRODUCTION OF PERIODICAL LITERATURE, whether Illustrated or Plain. Estimates furnished to Proprietors of New Periodicals, for either, Printing or Printing and Publishing.—71 to 76, Great Queen-street, London, W.C.

OPEN SCHOLARSHIPS in NATURAL SCIENCE of the value of £100 and £50 are AWARDED annually in OCTOBER at ST. THOMAS'S HOSPITAL MEDICAL SCHOOL, Albert Embankment, S.E.—For particulars apply to G. HENDEL, Medical Secretary. W. M. ORD, Dean.

TUNBRIDGE WELLS.—WARBERRY HOUSE, Highdown Park.—PREPARATION for the PUBLIC SCHOOLS and UNIVERSITIES, under the Rev. T. R. R. STEPHENS, M.A., as Justice Fellow and Tutor of Worcester College, Oxford, First and Second Class Classics. First Class in Law and Modern History, and A. F. J. FORD, Esq., B.A., Scholar of King's College, Cambridge. Fees from £50 to £80 Guineas.

THE TOPS of the MOUNTAINS. Gen. viii. 5. Price 3s. 6d. London: REMINGTON & CO., 18, Henrietta-street, Covent-garden.

PHYSIOLOGICAL MEMORY!

Or the Instantaneous Art of Never Forgetful!

Uses none of the "Localities," "Pegs," "Links," or "Associations" of Mnemonics.

ANY BOOK LEARNED IN ONE READING.

Great Inducements to Correspondence Classes.

PROSPECTUS POST-FREE, Giving Opinions of Mr. RICHARD A. PROCTOR and others.

Professor LOISETTE, 37, New Oxford Street (Opposite Mudie's Library).

LINNEAN SOCIETY, BURLINGTON HOUSE, PICCADILLY.

The ANNIVERSARY MEETING of the Society will be held at the SOCIETY'S APARTMENTS, on SATURDAY, MAY 24th, at 3 o'clock precisely, for the Election of a Council and Officers for the ensuing year, and other Business.

ROYAL ASIATIC SOCIETY.

ANNIVERSARY, MONDAY, MAY 19th, at 4 P.M. Professor MONIER WILLIAMS, C.I.E., will report on his recent Visit to India.

ANNUAL DINNER on the SAME DAY, at ST. JAMES'S HALL, PICCADILLY, at 7 P.M.

ROYAL GEOGRAPHICAL SOCIETY.

The ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the HALL of the UNIVERSITY of LONDON, BURLINGTON GARDENS, on MONDAY, MAY 27th, at Half-past 3 P.M.

The Right Hon. LORD ABERDARE, President, in the Chair.

The DINNER will take place at ABERDARE'S ROOMS, KING STREET, ST. JAMES'S, at 7 P.M. on the SAME DAY.

The Right Hon. LORD ABERDARE, President, in the Chair. Dinner Charge, 2s., payable at the Door; or Tickets may be had, and places taken, at 1, Savile-row, Burlington-gardens, up to noon on Saturday, May 24th.

The Friends of Fellows are admissible to the Dinner.

UNIVERSITY COLLEGE, LONDON.

The PROFESSORSHIP of APPLIED MATHEMATICS will be VACANT at the END of the SESSION.

Until the Council shall otherwise direct, £200 a year will be allotted to the Professorship in addition to the Professor's Share of Fees.

Applications may be received on or before MAY 27th, at the College, where information may be obtained.

TALFOURD ELY, M.A., Secretary.

THE MASON SCIENCE COLLEGE, BIRMINGHAM.

The PROFESSORSHIP of the FRENCH LANGUAGE and LITERATURE will shortly be VACANT. Stipend, £500 per annum, plus two-thirds of the Fees from the Students and the whole of the Fees from Evening Students. The successful Candidate will be expected to enter on his duties on the 1st of October next. Applications should be sent to the undersigned on or before the 5th of JUNE NEXT. Candidates are especially requested to abstain from canvassing. Further particulars may be obtained from GEO. H. MORLEY, Secretary.

CAVENDISH COLLEGE, CAMBRIDGE.

Special Preparation for Scholarships and Entrance. Pupils sent up ready for "Little-Go."—CARTER, 4, St. Andrew's-road, Surbiton, Surrey.

CAVENDISH COLLEGE, CAMBRIDGE.

FOUR SCHOLARSHIPS of £30 each, tenable for Three Years, given, one by the Clothworkers' Company, one by his Grace the Duke of Devonshire, K.G., one by Samuel Morley, Esq., M.P., and one by E. R. Foster, Esq., will be OFFERED for COMPETITION on AUGUST 6th, 7th, and 8th, 1884. Candidates must be under 17 on August 6th.

The usual age of entry being between 16 and 17, a degree may be taken at 19.

The College charges for Lodging, Board (with an extra Term in the Long Vacation), and including all necessary expenses of Tuition and University Fees, are £24 per annum.

For further information apply to the WARDEN, Cavendish College, Cambridge.

LONDON INTERMEDIATE.—Gorboduc,

or Forrex and Forrex: the first English Tragedy, A.D. 1531. Edited with Introduction and Notes, by L. TOULMIN SMITH. Holborn (1883). Price 2s.

This day, Fourth Edition, illustrated by upwards of 600 Woodcuts, 15s.

HENFREY'S ELEMENTARY COURSE

OF BOTANY: Structural, Physiological, and Systematic. Edited by MAXWELL T. MASTER, M.D., F.R.S., assisted by A. W. BENNETT, M.A., B.Sc.

London: JOHN VAN VOORST, 1, Paternoster-row.

Demy 8vo, pp. 275, with Map and Seventeen Illustrations, price 21s.

NONCONFORMITY in HERTS: Memorials

of Partisanism and Non-conformity in St. Albans and throughout the County of Hertford. By W. UNWICK, M.A.

London: HAZELL, WATSON, & VINEY, 6, Kirby-street, E.C.

Now ready, price 5s.

LIFE through the LOTOS: a Romance in

Poetry. By RICHARD JULIAN HARRIS.

"Full of Eastern glow and mystery." Descriptions very striking.

"Wealth of imagery." Neatly constructed story.

"Fine verbal melody."—*Liverpool Mercury*.

"Sincere and steady lines." Evidence of great cleverness or downright genius."—*Bookeller*.

"Remarkable power of expression and great skill in versification."—*Penn.*

"The author has a copious flow of well-drilled words and new ideas."—*Warrington Guardian*.

London: JAMES CORNISH & SONS, 297, High Holborn.

AUTOTYPE PHOTOGRAPHIC BOOK ILLUSTRATION.

ADVANTAGES.

1st. They present Faithful Representations of the Subjects.

2nd. Printed on the paper of the Book itself, mounting not required.

3rd. For Editions of 1,000 and under they are cheap.

Employed by the Trustees of the British Museum and by the Learned Societies; also by many of the leading Publishers.

Amongst the Works recently done, or at present in the press, may be cited: Lady Brassey's "Tahiti;" Professor Gardner's "The Types of Greek Coins;" F. T. Hall's "Pedigree of the Devil;" Audley's "Ornamental Arts of Japan;" Lockyer's "Spectral Analysis;" Burgess's "Archaeological Survey of India;" "Samuel Palmer: a Memoir."

Of this last work the *Athenaeum* says: "This book is admirably illustrated by fourteen Autotype reproductions from lovely and characteristic sepia drawings."

For Terms and Specimens, apply to the Manager, AUTOTYPE FINE-ART GALLERY,

74, NEW OXFORD STREET (Twenty doors west of Mudie's Library).

AUTOTYPE COMPANY,

74, NEW OXFORD STREET, LONDON, W.C.

TURNER'S LIBER STUDIUM

Reproduced in Facsimile by the Autotype Process, and accompanied with Notices of each Plate by the Rev. STOFFORD BROOKE, M.A. Publishing in 3 vols., each containing Twenty-four Illustrations, price Four Guineas per vol. Volume the Second now ready. Contains:

The Story of Europa.	Farmyard, with Cock.
Bridge in Middle Distance.	The Fifth Plague of Egypt.
Roman, with Cymbala.	Greenwich Hospital.
Hindoo Abolitions.	Interior of a Church.
Bonnevile; Savoy.	Lauffenbourg.
Source of the Arveron.	Calais Harbour.
Alps from Grenoble.	Coast of Yorkshire.
Ben Arthur.	Hilphal.
Inventory Pier.	Watercress Gatherers.
Inventory Castle and Town.	Jarvis Trilch.
Flint Castle.	St. Catherine's Hill.
Stackyard and Horses.	Morpeth.

Detached Plates of this Edition of the Liber, with the Commentary

appertaining, are sold at 3s. 6d.

Publishers (THE AUTOTYPE COMPANY, London.

HENRY SOTHERAN & CO., London and Manchester.

ARTISTS' GENERAL BENEVOLENT INSTITUTION

For the Relief of Distressed Artists, their Widows and Orphans.

The ANNIVERSARY DINNER will take place in WILLIS'S ROOMS, on SATURDAY, MAY 24th, at 6 o'clock.

The Right Hon. General LORD WOLSELEY, G.C.B., G.C.M.G., &c., in the Chair.

Donations will be received and thankfully acknowledged by—

JOHN EVERETT MILLAIS, R.A., Honorary Secretary.

PHILIP CHARLES HARDWICK, Treasurer.

DOUGLAS H. GORDON, Secretary, 21, Old Bond-street, W.

Dinner Tickets, including Wines, One Guinea.

ROYAL SOCIETY of PAINTERS in WATER-COLOURS.

The HUNDRED and FIRST EXHIBITION is NOW OPEN—3, FALL MALL EAST. From 10 till 6. Admission, 1s.; Illustrated Catalogue, 1s.

ALFRED D. SMITH, Secretary.

LONDON LIBRARY,

12, ST. JAMES'S SQUARE, S.W.

PRESIDENT.—LORD HOUGHTON.

VICE-PRESIDENTS.—Right Hon. W. E. Gladstone, M.P. His Grace the Lord Archbishop of Dublin, E. H. Bunbury, Esq., Lord Tennyson.

TRUSTEES.—Lord Houghton, Earl of Carnarvon, Earl of Rosebery.

The Library contains 107,000 Volumes of Ancient and Modern Literature in various Languages. Subscription, £3 a year without Entrance-fee, or £2 with Entrance-fee of £5; Life Membership, £30. Fifteen Volumes are allowed to Country, and Ten to Town Members. Reading-room open from Ten to Half-past Six. Catalogue (1875), price 16s.; to Members, 12s. Supplement (1875-80), price 2s.; to Members, 1s. Prospectus on application.

ROBERT HARRISON, Secretary and Librarian.

ALL the BEST NEW BOOKS are in Circulation at

MUDIE'S SELECT LIBRARY.

Hundreds, and in some instances Thousands, of Copies of the Leading Books of the past Thirty Years have been placed in Circulation at MUDIE'S SELECT LIBRARY on the Day of Publication.

Fresh Copies are added from day to day as the demand increases, and an ample supply is provided of all the Principal Forthcoming Books as they appear.

TERMS OF SUBSCRIPTION:

One Guinea per Annum and Upwards,

According to the number of Volumes required.

Book Societies Supplied on Liberal Terms.

Prospectuses postage free on application.

MUDIE'S SELECT LIBRARY (Limited), New Oxford Street,

281, REGENT STREET, AND 2, KING STREET, CHEAPSIDE.

Now ready, in crown 8vo, price 2s.
THE TROJAN WAR. By Prof. C. WITT,
Head-Master of the Alsted Gymnasium, Königsberg. Translated
from the German by FRANCES YOUNGBERD; with a Preface by the
Rev. W. G. RUTHERFORD, M.A., Head-Master of Westminster School.

By the SAME AUTHOR and TRANSLATOR. Price 3s. 6d.
MYTHS OF HELLAS. With a Preface by
A. SIDGWICK, M.A. Second Edition.
London: LONGMANS, GREEN, & CO.

DUBLIN UNIVERSITY PRESS SERIES.
Now ready, in crown 8vo, price 5s., cloth.
A COLLECTION OF EXAMPLES ON THE
ANALYTIC GEOMETRY OF PLANE CONICS: to which are added
some Examples on Sphero-Conics. By RALPH A. ROBERTS, M.A., Senior
Mathematical Moderator, Trinity College, Dublin.
London: LONGMANS, GREEN, & CO.
Dublin: HODGES, FIGGIS, & CO.

STEPHENS' Runic MONUMENTS.
Just published, folio, price 50s.

OLD NORTHERN RUNIC MONUMENTS
of SCANDINAVIA AND ENGLAND. Now first Collected and
Deciphered. By Professor GEORGE STEPHENS, F.R.S. Vol. III. With
many hundreds of Facsimiles and Illustrations, partly in Gold, Silver,
Bronze, and Colours. Runic Alphabets; Introductions; Appendices; Word
Lists; &c.

Vols. I. and II. may be had at 50s. per volume.

STEPHENS' HANDBOOK OF RUNIC MONUMENTS.

Just published, royal 4to, price 40s.

HANDBOOK OF OLD NORTHERN
Runic MONUMENTS OF SCANDINAVIA AND ENGLAND.
Abridged from the larger Work. In 3 vols., folio, retaining all the illus-
trations. By Dr. GEORGE STEPHENS, F.R.S. Royal 4to, price 40s.
*A List of Professor STEPHENS' Books post-free on application.
WILLIAMS & NORGATE, 14, Henrietta-street, Covent-garden, London;
and 20, South Frederick-street, Edinburgh.

Third Edition, 8vo, cloth, price 3s. 6d.

EURIPIDIS ION. With Notes, Introduc-
tion (on the Greek Metres, &c.), and Questions for Examination, by
the Rev. CHARLES BADHAM, D.D. ("The Student's First Greek Play.")

8vo, cloth, price 3s. 6d.

THE PROMETHEUS VINCTUS of
ÆSCHYLUS. Edited, with English Notes, by the Rev. J. S.
WATSON, M.A.

Ninth Edition, 12mo, cloth, 3s. 6d.

THE LATIN SYNTAX: a Short Latin
Syntax. With Exercises and Vocabulary. By Dr. W. HEN-
LONDON: F. NORGATE, 7, King-street, Covent-garden.

SAUERWEIN'S TURKISH POCKET DICTIONARY.

12mo, price 3s. 6d. (published at 5s.).

A DICTIONARY OF THE ENGLISH AND
TURKISH LANGUAGES. By G. SAUERWEIN.

TATTAM'S EGYPTIAN GRAMMAR.

8vo, price 9s.

A GRAMMAR OF THE EGYPTIAN LAN-
GUAGE, as contained in the Coptic, Sahidic, and Bashmuric
Dialects; together with Alphabets and Numerals in the Hieroglyphic and
Enchorial Characters. By the Rev. H. TATTAM, LL.D., D.D., F.R.S.
Second Edition, Revised and Improved.

London: F. NORGATE, 7, King-street, Covent-garden.

Just published, price 6s.

THE SECOND EDITION, thoroughly Revised, of

FRENCH PREPOSITIONS AND IDIOMS:
being a Complement of every French Grammar, in which the use of
the Preposition is fully explained, and many of the idiomatic difficulties
are solved. By C. DE LA MORISSE, B.A.

London: SIMPKIN, MARSHALL, & CO.; Paris: THE CALIGNANI LIBRARY.

This day is published, 8vo, pp. 123, price 5s.

ON MR. SPENCER'S DATA OF ETHICS.
By MALCOLM GUTHRIE, Author of "On Mr. Spencer's Formula of
Evolution" and "On Mr. Spencer's Unification of Knowledge."

This volume is the completion of a critical examination of Mr. Spencer's
works regarded as a completed system of cosmical explanation. The
whole series is to be taken as a student's examination of the logical con-
struction of Mr. Spencer's philosophical system and a determination of the
dependence and relations of the parts.

London: THE MODERN PRESS, 13 and 14, Paternoster-row, E.C.

Just published, price 3s. 6d., printed on Dutch hand-
made paper.

EPIGRAMS

OF

ART, LIFE, AND NATURE.
By WILLIAM WATSON.

Liverpool: GILBERT G. WALMSLEY, 50, Lord-street;
London: HAMILTON, ADAMS, & CO., Paternoster-row.

A HANDBOOK OF THE ENGLISH
VERSIONS OF THE BIBLE.

With Copious Examples and Comparative Tables.

By the Rev. J. I. MOMBERT, D.D.

Crown 8vo, pp. 508, cloth, 6s.

"It brings together information not contained in any single work extant."

LONDON: SAMUEL BAGSTER & SONS (LIMITED), 15, Paternoster-row.

SHORTHAND FOR EVERYBODY.

By W. MATTIEU WILLIAMS.

A simple and legible stenographic running hand with joined vowels,
which anybody may learn in a few hours with no other aid than the book
affords.

Second Edition, with Course of Lessons and Key for Self-Instruction.

Price Half-a-Crown.
London: SIMPKIN, MARSHALL, & CO.

THE NEW NOVEL.]

HOPE STANFORD.

[THE NEW NOVEL.]

NEW NOVEL BY A NEW AUTHOR.

AT ALL LIBRARIES.

In 3 vols.

DOWN THE WAY.

By HOPE STANFORD.

"Where is thy hand to lead me down the way?"

London: J. & R. MAXWELL, Milton House, Shoe-lane, and 35, St. Bride-street.

THE NEW NOVEL.]

At all Circulating Libraries.

[THE NEW NOVEL.]

NEXT MONTH WILL BE PUBLISHED.

VOLUME XVII. (MOT-ORM)

OF THE

ENCYCLOPAEDIA BRITANNICA.

Edited by PROFS. THOMAS SPENCER BAYNES, LL.D., and
W. ROBERTSON SMITH, LL.D.

EDINBURGH: ADAM & CHARLES BLACK.

NOW READY AT ALL THE LIBRARIES.

In 1 vol., super-royal 8vo, with Illustrations, cloth gilt, bevelled boards, price £2 2s.

THE ORDER OF THE COIF.

By Mr. SERJEANT PULLING.

Containing the Early History of the Order, together with an Account of the Aula Regis and the Courts at
Westminster Hall derived from it—The Justiciars—The Judges and Serjeants of the Coif—The Apprentic
ad Legem—The Inns of Court—The Forms, Solemnities, and Usages kept up by the Bench, and the Bar-Records
and Memoirs of the Old Order, and its many Distinguished Members—Their Legal and Social Position, and the
gradual Innovations on the Old Institutions.

LONDON: WILLIAM CLOWES & SONS, LIMITED, 27, FLEET STREET.

Just published, crown 8vo, 6s., cloth boards.

THE HISTORY OF PROTESTANT MISSIONS IN

INDIA from their COMMENCEMENT, in 1706, to 1882. By the Rev.
M. A. SHERRING, M.A., LL.B. Newly Revised and brought down to date by the Rev.
E. STORROW, formerly of Benares. With Four Maps.

The only complete sketch of the history and present state of Protestant Missions in India. Mr. Sherring's
work has been carefully revised, and the latest information about the work carried on by all the different societies
added by Mr. Storrow. The maps will be found on examination the best that have yet appeared, showing the
various agencies at work at each station. The book is enriched by copious tables of statistics, and a very
full index.

LONDON: THE RELIGIOUS TRACT SOCIETY, 56, PATERNOSTER ROW.

WILLIAM ALLINGHAM.

In small 4to, printed on hand-made paper, cloth gilt, price 5s.

BLACKBERRIES, PUT IN A BASKET.

By WILLIAM ALLINGHAM.

In small 4to, printed on hand-made paper, cloth gilt, price 5s.; or in vellum gilt, price 7s. 6d.

DAY AND NIGHT SONGS.

By WILLIAM ALLINGHAM.

A NEW EDITION.

LONDON: GEORGE PHILIP & SON, 31 AND 32, FLEET STREET, E.C.

Just published, crown 8vo, cloth, price 2s. 6d., post-free.

LESSONS FROM THE RISE AND FALL OF THE ENGLISH COMMONWEALTH.

BY J. ALLANSON PICTON, M.A.

LONDON: ALEXANDER & SHEPHEARD, 21, CASTLE STREET, HOLBORN;
AND ALL BOOKSELLERS.

POPULAR NEW NOVELS

AT ALL THE LIBRARIES.

GODFREY HELSTONE. By GEORGIANA M. CRAIK, Author of "Two Women," &c. In 3 vols., crown 8vo.

AN OPEN FOE. By Adeline SERGEANT, Author of "Beyond Recall," &c. 3 vols.

THE DAILYS of SODDEN FEN. By the AUTHOR of "FOUR CROTCHETS to a BAR," &c. In 3 vols., crown 8vo.

ATHENAEUM.

"In virtue of its subject, of its boldly drawn characters, of its descriptions and manner of treatment, it is pre-eminently readable. . . . The characters of the whole family of the Dailys are English to the backbone. Few more weird figures will be found in contemporary fiction than that of James Daily, as he sat night after night crouched on the thatch of his cottage, brooding over the dim prospect of Sodden Fen. The keeping of his vow, the manner of his release, the long nursing of his insane greed and envy and fancied wrongs, are told with masculine power—which is by no means the same thing as saying by a male writer. . . . If this novel is not one of the most vigorous which have appeared within the last year or two, it has elements of vigour in conception and execution which entitle it to much consideration, and the discerning reader will not fail to observe many indications of the best qualities that a novel can possess."

TORWOOD'S TRUST. By Evelyn EVERETT-GREEN. 3 vols.

"Torwood's Trust" is certainly worthy of a good place among novels of the year, and may be safely recommended to those who are making their novel list."—*John Bull*.

IN LONDON TOWN. By Katherine LEE, Author of "A Western Wildflower," 3 vols., crown 8vo.

"This is a capital novel, fresh, vigorous, and very wholesome. It is one to be read, loved, and remembered. We can hardly fancy that anyone can rise from its perusal without feeling the happier and better for it. Miss Hatchard the kindly underbred little artist, young Everett himself, his uncle Burey, Fowler and his pretty wife, Lucilla Markham, and Flanetta's cousins in the Parsonage are people 'whom to know is a literal education.'"—*Standard*.

AT ALL BOOKSELLERS.

THE INGOLDSBY LEGENDS; or, Mirth and Marvels. By the Rev. RICHARD HARRIS BARHAM.

"Abundant in humour, observation, fancy; in extensive knowledge of books and men; in palpable hits of character, exquisite grave irony, and the most whimsical indulgence in point of epigram. We cannot open a page that is not sparkling with its wit and humour, that is not ringing with its strokes of pleasantry and satire."—*Examiner*.

THE ILLUSTRATED EDITION. With Sixty-nine Illustrations by Cruikshank, Leech, and Tenniel. 21s.; or bound in the Ely pattern, same price. Also in white cloth, in the Ely pattern, for Presentation Copies, 22s. 6d.

"A series of humorous legends, illustrated by three such men as Cruikshank, Leech, and Tenniel—what can be more tempting?"—*Times*.

THE CARMINE EDITION. With Twenty Illustrations on Steel by Cruikshank and Leech. With gilt edges and bevelled boards, 10s. 6d.

THE BURLINGTON EDITION. A Cabinet Edition. In 3 vols., fcap. 8vo, 10s. 6d.

THE EDINBURGH EDITION. With Fifty Illustrations by Cruikshank, Leech, Tenniel, Barham, and Du Maurier, re-engraved for this Edition by George Pearson. In crown 8vo, red cloth, 6s. * * Also bound in gold cloth, with paper label, same price.

THE POPULAR EDITION. In crown 8vo, cloth, with Sixteen Illustrations by Cruikshank, Leech, Tenniel, and Barham, 3s. 6d.

THE VICTORIA EDITION. A Pocket Edition. In fcap. 8vo, with Frontispiece, cloth, 2s.

STUDIES in ENGLISH ART:

Gainsborough, Morland, Wheatley, Sir Joshua Reynolds, Stothard, Flaxman, Girtin, Crome, Constable, Turner (in "Liber Studiorum"), Peter de Wint, George Mason, Frederick Walker, By FREDERICK WEDMORE. In crown 8vo, 7s. 6d. "Those who have read them will read them again, for they are the work of one of the most thoughtful and conscientious of contemporary critics."—*Globe*.

THE SECOND SERIES. Containing Romney, Constable, David Cox, George Cruikshank, Méryon, Burne-Jones, and Albert Moore. In 1 vol., large crown 8vo, 7s. 6d.

RICHARD BENTLEY & SON, New Burlington-street, Publishers in Ordinary to Her Majesty the Queen.

SELECTED LIST

OF

SCHOOL AND COLLEGE BOOKS

Printed at the CLARENDON PRESS.

CICERO CATO MAJOR de SENECA TUTE LAELIUS de AMICITIA. Edited, with Notes, by WALTER HESLOP, M.A., late Scholar of Brasenose College, Oxford. Extra fcap. 8vo, cloth, 2s. [Just published.]

AN ELEMENTARY LATIN GRAMMAR. By JOHN BAKHROW ALLEN, M.A., Head-Master of Pers Grammar School, Cambridge. Third Edition. Extra fcap. 8vo, cloth, 2s. 6d.

A FIRST LATIN EXERCISE BOOK. By the SAME AUTHOR. Fourth Edition. Extra fcap. 8vo, cloth, 2s. 6d.

PASSAGES for TRANSLATION into LATIN. For the Use of Passmen and others. Selected by J. Y. SARGENT, M.A., Fellow and Tutor of Magdalen College, Oxford. Fifth Edition. Extra fcap. 8vo, cloth, 2s. 6d.

CAESAR.—The COMMENTARIES (for Schools). With Notes, Maps, &c. By CHARLES E. MOBERLY, M.A., Assistant-Master in Rugby School.

THE GALLIC WAR. Third Edition. Extra fcap. 8vo, cloth, 4s. 6d.

THE CIVIL WAR. Extra fcap. 8vo, cloth, 4s. 6d.

THE CIVIL WAR. Book I. Extra fcap. 8vo, cloth, 2s.

VIRGIL. With an Introduction and Notes by T. L. FAPILLON, M.A., Fellow and Tutor of New College; Author of "A Manual of Comparative Philology," 2 vols., crown 8vo, cloth, 10s. 6d.; Text separately, 4s. 6d.

ANGLICE REDDENDA; or, Easy Extracts from Unseen Translation. By C. S. JERRAM, M.A., Joint-Editor of "Easy Selections from Xenophon," &c. New and Enlarged Edition. Extra fcap. 8vo, cloth, 3s. 6d.

T. MACCI PLAVTI TRINVMVVS. With Notes and Introductions. Intended for the Higher Forms of Public Schools. By C. E. FIERMAN, M.A., Assistant-Master of Westminster, and the Rev. A. ELOMAN, M.A., Master of the Queen's Scholars of Westminster. Fcap. 8vo, cloth, 3s.

REDDENDA MINORA; or, Easy Passages for Unseen Translation. For the Use of Lower Forms. Composed and Selected by C. S. JERRAM, M.A., late Scholar of Trinity College, Oxford; Editor of Lucian's "Vera Historia," "Cebetis Tabula," &c. Fcap. 8vo, cloth, 1s. 6d.

LIVY.—Books V.—VII. With Introduction and Notes. By A. R. CLUEE, B.A. 3s. 6d.

AN ELEMENTARY ENGLISH GRAMMAR AND EXERCISE BOOK. By O. W. TANCOCK, M.A., Head-Master of Norwich School. Second Edition. Extra fcap. 8vo, cloth, 1s. 6d.

AN ENGLISH GRAMMAR AND READING BOOK. For Lower Forms in Classical Schools. By O. W. TANCOCK, M.A. Third Edition. Extra fcap. 8vo, cloth, 3s. 6d.

THE PHILOLOGY of the ENGLISH TONGUE. By J. EARLE, M.A., Professor of Anglo-Saxon in the University of Oxford. Third Edition. Extra fcap. 8vo, cloth, 7s. 6d.

A BOOK for the BEGINNER in ANGLO-SAXON. By JOHN EARLE, M.A., Professor of Anglo-Saxon. Second Edition. Extra fcap. 8vo, cloth, 2s. 6d.

AN ANGLO-SAXON READER. In Prose and Verse. With Grammatical Introduction, Notes, and Glossary. By HENRY SWEET, M.A., Balliol College, Oxford. Second Edition. Extra fcap. 8vo, cloth, 8s. 6d.

AN ANGLO-SAXON PRIMER. With Grammar, Notes, and Gloss 177. By the SAME AUTHOR. Extra fcap. 8vo, cloth, 2s. 6d.

SPECIMENS of EARLY ENGLISH. A New and Revised Edition. With Introduction, Notes, and Glossarial Index. By R. MORRIS, LL.D., and W. W. SKEAT, M.A.

Part I. FROM OLD ENGLISH HOMILIES to KING HORN, A.D. 1150—A.D. 1370. Extra fcap. 8vo, cloth, 5s.

Part II. FROM ROBERT of GLOUCESTER to GOWER, A.D. 1298—A.D. 1393. Third Edition. Extra fcap. 8vo, cloth, 7s. 6d.

SPECIMENS of ENGLISH LITERATURE, from the Ploughman's Crede to the Shepherdes Calender, A.D. 1304—A.D. 1579. With Introduction, Notes, and Glossarial Index. By W. W. SKEAT, M.A. Third Edition. Extra fcap. 8vo, cloth, 7s. 6d.

THE VISION of WILLIAM concerning PIERS the PLOWMAN. By WILLIAM LANGLAND, Edited, with Notes, by W. W. SKEAT, M.A. Third Edition. Extra fcap. 8vo, cloth, 4s. 6d.

SHAKESPEARE.—SELECT PLAYS. Edited by W. ALDIS WRIGHT, M.A. Extra fcap. 8vo, stiff covers.

THE TEMPEST. 1s. 6d. **JULIUS CAESAR.** 2s. **KING LEAR.** 1s. 6d. **RICHARD III.** 2s. 6d. **AS YOU LIKE IT.** 1s. 6d. [1s. 6d.] **CORIOLANUS.** 2s. 6d. **A MIDSUMMER NIGHT'S DREAM.** HENRY V. 2s.

SHAKESPEARE.—SELECT PLAYS. Edited by W. G. CLARE, M.A., Fellow of Trinity College, Cambridge, and W. ALDIS WRIGHT, M.A., Trinity College, Cambridge.

THE MERCHANT of VENICE. Extra fcap. 8vo, 1s. **RICHARD II.** Extra fcap. 8vo, 1s. 6d. **MACHETH.** Extra fcap. 8vo, 1s. 6d. **HANLET, PRINCE of DENMARK.** Extra fcap. 8vo, 2s.

* * Complete Lists of the Clarendon Press Series forwarded on application.

London: HENRY FROWDE, Oxford University Press Warehouse, Amen Corner.

MR. UNWIN'S LIST.

NOW READY.

HENRY IRVING: *In England and America, 1838—1894.* By FREDERICO DALY. With Etched Vignette Portrait by Ad. Lalauze. Crown 8vo, cloth. . . . 5s. 0d.

THE FUTURE WORK OF FREE TRADE in ENGLISH LEGISLATION.

The Cobden Club Prize Essay for 1883. By C. E. TROUP, B.A., Balliol College, Oxford. Crown 8vo, cloth. . . . 3s. 6d.

SETTLING-DAY: *A Sketch from Life.* By SOPHIE ARGENT. Crown 8vo, cloth. . . . 3s. 6d.

"A charmingly written novelette. The scene is laid in Dorsetshire and on the Stock Exchange, from the latter of which the title of the book is taken."

OFF DUTY: *Stories of a Parson on Leave.* By CHARLES WRIGHT. Crown 8vo, cloth. . . . 2s. 6d.

READY ON MAY 24th.

NEW WORK BY VERNON LEE.

EUPHORION: *Studies of the Antique and the Mediaeval in the Renaissance.* By VERNON LEE, Author of "Ottillo," &c. In 2 vols., crown 8vo, cloth extra. . . . 21s. 0d.

"Under the title of 'Euphorion,' the name given to the child of Faust and Helena, is symbolised the Renaissance, born of Antiquity, and fostered by the Middle Ages, as the child is of its parents."

NEW NOVEL FROM THE DUTCH.

THE AMAZON: *An Art Novel.* By CARL VOSMAER. With a Preface by Professor GEORG EBERS, and Frontispiece drawn specially for the Original Dutch Edition by L. Alma Tadema, R.A. Crown 8vo, cloth. . . . 6s. 0d. "Delicate and striking views about antique and modern art."—*Revue Suisse*.

READY ON MAY 19th.

WICLIF QUINCENTENARY COMMEMORATION, 1884.

JOHN WICLIF, Patriot and Reformer: *His Life and Writings.* By RUDOLF BUD-DENSIEG, Lic. Theol., Leipzig. Parchment covers, antique printing. Uniform with "Luther's Table-Talk" (Centenary Edition), issued last year. . . . 2s. 0d.

NEW EDITIONS, JUST PUBLISHED.

FOURTH AND POPULAR EDITION. ARMINIUS VAMBÉRY:

His Life and Adventures. Written by HIM-SELF. With Woodbury Portrait and Fourteen Illustrations. Crown 8vo, cloth extra. . . . 6s. 0d. "A most fascinating work, full of interesting and curious experiences."—*Contemporary Review*.

FOURTH AND POPULAR EDITION.

GLADYS FANE: *The Story of Two Lives.* By T. WEMYSS REID. In 1 vol., crown 8vo, cloth. . . . 6s. 0d. "A brilliant series of scenes and character sketched with wonderful vigour."—*Guardian*.

THIRD EDITION.

PLANT LIFE: *Popular Papers on the Phenomena of Botany.* With 148 Illustrations, drawn by the Author. Crown 8vo, cloth extra. . . . 3s. 6d. "Delightful reading."—*Pall Mall Gazette*.

THIRD EDITION.

STOPS; OR, HOW TO PUNCTUATE. *With Instructions for Correcting Proofs, &c.* By PAUL ALLARDYCE. Demy 16mo, parchment antique, or cloth. . . . 1s. 0d. "A practical and very useful handbook."—*Daily Chronicle*.

ILLUSTRATED CATALOGUE POST-FREE.

London:

T. FISHER UNWIN, 26, Paternoster-square, E.C.

SATURDAY, MAY 17, 1884.

No. 628, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Historical Charters and Constitutional Documents of the City of London. With an Introduction and Notes, by an Antiquary. (Whiting.)

A NEW work on the Charters of London is sure of an attentive audience in a session which has seen the introduction of the London Government Bill. The labours of the "Antiquary" will serve at least to fortify the defence of the devoted band who have vowed to fight the Home Secretary word by word and line and line; and even the triumphant reformers may be glad to learn what hoary franchises they are destroying and what privileges are to be retained by virtue of the dangerous vagueness of a sweeping Saving Clause. There have been several works upon the subject since the Royal Charters were first translated and published by "J. E." in 1745. A collection of these documents was printed by John Northouck in his *New History of London* (1773), which was followed twenty years afterwards by Luffman's *Charters of London*, hitherto considered the best authority on the matter. The present edition is based on Northouck's work, now very difficult to obtain; but the editor has taken pains to elucidate the texts by collating such early copies as are preserved in the British Museum and such of the original documents as are open for inspection at the Guildhall. The fault of all these collections is that they are very incomplete (probably from no fault of the authors'), and that the reader is too often put off with a reprint of an Act of Parliament when he would like to be informed of the origin of the Lord Mayor's office, and the extent of the legislative power vested in the Corporation. The matter of real importance is to understand the nature of the changes which transformed the City government from a territorial aristocracy to the fierce democracy of the "immensa communitas," and from that again to an oligarchy, gradually changing into a well-balanced constitutional government, soon to be extended over an area as large as a province and populous as an ordinary kingdom.

There are many interesting points in the history of London during the reigns of the Norman kings; but for the present we will leave "Godfrey the Portreeve" to Dr. Pring and the other learned authorities who are endeavouring to trace out the possibly Roman origin of the "port" and the "portsoken" and the "port-rents," which seem to have some intimate connexion with the gates and suburbs of the City. The Lord Mayor's functions must be referred to another source. Notwithstanding certain ambiguous entries in the City records, there can be little doubt

that the first mayors were the heads of a democratic *Commune*, founded on the French model after the civic revolution which ended in the banishment of Longchamp. The establishment of this hated and much-feared institution was due to the fierceness of the Londoners and the apathy of Richard I., who had boasted that he would sell London itself if he could only find a purchaser. His charter is lost; but it was most probably dated in 1191, twenty-four years before King John granted to "the barons of London" that they might choose to themselves every year a mayor faithful and discreet, and fit for the government of the City.

The men of London, though still unincorporated, had been entitled to the shrievalty of Middlesex from the time of Henry I. The same office in London itself was granted to them at some ancient date, which cannot now be ascertained; and the sheriffs of London and Middlesex have ever since been deputies to perform the duties of the offices vested in the citizens. It will probably be necessary to make fresh provisions for these dignitaries, now that they are to cease to act as "the Lord Mayor's eyes;" and, when Middlesex for the first time gains a high-sheriff, it may be well to exalt the title of the elected sheriff of the new county of London.

The gratitude of the Londoners is due to Richard I. for giving them the Conservancy of the Thames from near the bridge at Staines to Gantlet Creek in the Medway. "Know ye all," says the King,

"that we for the health of our soul and for the health of our father's soul and those of all our ancestors, and also for the common weal of our City of London and of all our realm, have granted and steadfastly commanded that all weirs in the Thames be removed, wheresoever they shall be within the Thames."

Northouck maintained that the jurisdiction of the Corporation over obstructions and nuisances included "the whole river, from its junction with the sea so far westward as it is known by the name of Thames;" but in the course of many contests the limits of the Conservancy have been fixed as explained above. His editor refers the reader to Northouck's work "for an interesting note on the subject of the soil under the river, and its possession by the Corporation of London, made by Lord Burleigh;" and this document may throw some light on the vexed question as to the rights of the Crown and the privileges of the public in the King's "High Street of the Thames."

The Charters of Edward III. are interesting as containing the grant of the village of Southwark, a noted haunt of felons and thieves, whose wickedness required to be bridled, and as commencing that prohibition of holding fresh markets within seven miles of the City which was the foundation of one of the most valued privileges of the Corporation. By another charter it was declared that the aldermen were removeable by the Corporation, "and that every alderman should utterly and precisely cease from his office in every year at the Feast of St. Gregory the Pope, and should not be chosen again." It was long before the Commons would consent to the aldermen having a freehold in their offices; and the record of the perpetual strife must seem strange to those whose minds are

now disturbed at the attempt to extinguish this ancient magistracy.

The *Inspeximus* Charter of 1383 is omitted from this collection, with the exception of an unimportant clause in restraint of foreign merchants. It is a document, however, which will require careful consideration with reference to the new proposals of the Government. It is, in fact, the parliamentary confirmation of the legislative power given to the City by a charter of May 26, 1341, which is also omitted from the work before us. The clause dealing with legislation by Act of Common Council is to the following effect:—

"We have granted to the Mayor and Aldermen that if any customs in the said City hitherto held and used shall be in any part difficult or defective, or any matters in the same City newly arising shall need amendment for which a remedy was not before ordained, the same Mayor and Aldermen, and their heirs and successors, with the assent of the Commonalty of the same City, may appoint and ordain, so often as, and when, to them it shall seem expedient, a suitable remedy, consonant with good faith and reason, for the common profit of the citizens of the said City and other our liege people resorting thereto; provided, however, that such ordinance shall be profitable to us and our people, and consonant with good faith and reason as aforesaid."

The reign of Edward IV., who was himself, above all things, a merchant, was marked by the grant of numerous privileges, by which the old Corporation has laid up some store of wealth for the enjoyment of the new statutory citizens. "Sic vos non vobis mellificatis, apes!" The City acquired from this King the offices of packing merchandise, garbling of spices, gauging and landing of wines, and other monopolies, which were supplemented under the Stuarts by the still more valuable rights under which the Metage Dues are levied in the port of London.

It may be worth noticing that James I. did not think it necessary to obtain the sanction of Parliament when he extended the boundaries of the City over Blackfriars and Whitefriars and the liberty of Cold Harbour, or "the inn of Cold Herberge;" the inhabitants of the included districts were exempted from certain rates and taxes, but became eligible, like other freemen, for the offices of the City and wards.

There is no space left to deal with the subject of the London suburbs. In a wilderness of bricks and mortar it is pleasant to think of the tall elms of Smithfield and the village games at Clerkenwell, of the Moorfields granted on condition that they should lie open for public use. And it seems strange, nowadays, to read of the riot when encroachments were made on the commons near Shore-ditch and Ratcliffe Highway,

"and a turner in a fool's coat came crying through the City, 'Shovels and spades! shovels and spades!' and so many of the people followed that it was a wonder to behold, and within a short space all the hedges about the City were cast down, such was the diligence of those workmen."

One would like, too, to hear more of the ordinances by which the schools of the much decayed University of the Law were removed from the bustling streets and set down in a quiet neighbourhood near the Temple and

Chancery Lane, not far from the spot which Johnson long afterwards chose for watching the flow of "the full tide of human existence."

CHARLES ELTON.

The New Arcadia, and other Poems. By A. Mary F. Robinson. (Ellis & White.)

ONE prime essential of poetry is sincerity. Whether the poet is telling us what is passing in his own heart or what he sees going on in the world without, we must at least ask of him to be perfectly sincere. And this does not mean only that he must have the intention, it means that he must also have the power of sincerity, the power to put his thought or emotion into words which shall adequately represent it, and to paint things as they really are. With the choice of his subjects the poet alone is concerned; so long as the sight is keen and true and the expression perfect, we others must be content.

And therefore from the New Arcadia to which Miss Robinson would lead us the critic has no right to turn away on any other ground than that these conditions of poetry are not fulfilled—no, not even though the people he may meet there are distasteful to him. For, indeed, although this Arcadia is full of the sweet asphodel meadows we know so well, meadows where "the feet of joy might wander all day long and never tire," the inhabitants are not such as we expected to find. Battus and Corydon and Daphnis and Menalcas have emigrated, and their place is filled by forms well enough known elsewhere, but to whom meeting them here we cannot but put the astonished question, "Et tu in Arcadia?" There is a wife who has at last consented to go into "the House" though at the cost of severance from her husband, a scapegoat child who bears in her own sin the sins of her fathers, an idiot-girl (the one innocent in a village) who succeeds in drowning a deserter who looked to her to save him, a squire's daughter who is a murderess, a farmer's daughter who is murdered, an organ-grinder, and a church-going cripple who neglects his family. Such are the persons of these modern idylls. It will at once be judged that Miss Robinson's purpose is not that of "the idle singer" to "enchant us or beguile;" on the contrary, it is to make us "learn and shudder and sorrow," as she has sorrowed, for the shame which she has seen in the world. The following verses from a prologue of great passion and beauty give us the motive of the poem:—

"Alas! not all the greenness of the leaves,
Not all their delicate tremble in the air,
Can pluck one stab from a fierce heart that grieves.

The harvest moon slants on as sordid care
As wears its heart out under attic eaves;
And though all round those folded mountains sleep,
Think you that sin and heart-break are less deep?

"They cover it up with leaves, they make a show
Of Maypole garlands over; but there shall be
A wind to scatter their gauds, and a wind to blow
And purify the hidden dreaded thing
Festering underneath; and so I sing."

The first idyll seems by way of palinode, and on this we must dwell a little. The ringers are ringing in Christmas on the grass outside, within the house the fire leaps red and blue.

On drawing the curtain, the ringers are seen in a shadowy row, dim and brown, each face at first no more than a faint red blur in the night; then slowly the figures grow human and the faces clear; but all the time the room within is reflected on the window-pane, and mingles with the sight of the outer world; so hard is it to see things as they really are. And anyone who knows Miss Robinson's *Handful of Honeysuckle* will know at what a sacrifice she must have passed from the old to the new Arcadia, from the world within to the world without. If we understand her aright, she speaks of the old inner past as of a "dead child." "My child was gentle visions, and all were wrong." But that a vision does not correspond with a present reality does not prove it wrong; rather it may be that revelation which is spoken of by the prophet Joel. And anyone whose faculty it is to see visions and dream dreams should surely not complain if their glory and freshness refuse to fade altogether into the light of common day.

Now, there would seem to be this distinction among poets—that in some the faculty divine is in their outlook on the world, in others the vision of the spirit within; and, though these may be endowments of the same person, for the most part they are separate gifts. If this is so, we should venture upon the assertion that Miss Robinson, notwithstanding her palinode, belongs, after all, to the dreamers of dreams. And for this reason. Theory apart, the one test of a poet is his poetry; and these poems of New Arcadia are wanting in the power of sincerity; the figures are blurred; things are not rendered by "the unique word, the word which is a discovery;" and it is noticeable that Miss Robinson's verse rises from an equable flow which it always has to a certain incommunicable rareness of music in those lyrical passages where she speaks out her own thoughts from her own lips. In other words, she is a lyric, and not a dramatic, poet, and that is why these dramatic lyrics touch us so little.

But the last of these poems is a lyric proper. It is about the school-children, which even in the Arcadia of our days have not lost all their original brightness; and here Miss Robinson's verse once more gains "style," and the words sing. She tells of a vision that came to David Joris, a Flemish painter, the vision of an array of world-weary kings, who met a band of children and laid their crowns at their feet.

"Very sad and over-worn,
Pale and very old,
Look the solemn brows that mourn
Under crowns of gold,
Grown too heavy to be borne.

"Kings and priests and all so gray,
All so faint and wan,
Drifting past in still array,
Ever drifting on
Till at length he saw them stay.

"Till at length, as when a breeze
Bends the rushes well,
Captains, kings, great sovereignties
Bent and bowed and fell,
Kneeling all upon their knees."

Before passing on, let us repeat that we must not be understood to blame in any way Miss Robinson's choice of subjects. "Sunt lacrimae rerum et mentem mortalia tangunt."

What we feel is, that we are far more deeply touched by the prologue and epilogue, and the poems where the poet sings from her own intuition, than by any of the poems where she speaks in character.

And yet, perhaps, though true in spirit, such a proposition is not altogether true in the letter, for the poem called "Loss" is in form a "dramatic lyric." The difference is that there the emotion is such as would not be foreign to the poet herself, and so, as in the case of a few of Mr. Browning's, it has successfully transfused the material. Nothing could be better than the remembered landscapes in this poem. They have Miss Robinson's individual tone. "Tuscan Olives" is a sequence of seven *rispetti*, full of the sentiment of the South. There follow a few *stornelli* and *strambotti*, very sad and strange.

"Flowers in the hay!

My heart and all the fields are full of flowers;

So tall they grow before the mowing-day."

(May we, within brackets, recommend the *stornello*, to any who do not scorn the epigram, as a possible middle way between the over-conciseness of the couplet and the over-diffuseness of the quatrain?) "Love among the Saints" tells of a fresco at Assisi representing the marriage of Francis and St. Poverty, in which Love crouches a naked captive, and may not enter in to the feast. It is a beautiful instance of Miss Robinson's imaginative insight and of the simple sweetness of her verse. We have the same power and the same melody in "Jützi Schultheiss," the story of a mediaeval mystic, and in "Laus Deo," which is a song of Pantheism, though whether "higher" or lower we cannot say. There remain "Apprehension," "Love and Vision," and "The Conquest of Fairyland." "Love and Vision" has just a touch of Mr. Browning in it, but not enough to make it an imitation. It is full of moorland wind and heather. At the close of all comes a song beginning

"I have lost my singing-voice,
My hey-day's over,"

which, if it be intended as a confession, comes well at the end; for the reader, by the time he reaches it, has abundant evidence for denying its truth.

H. C. BEECHING.

Spanish and Portuguese South America during the Colonial Period. By Robert Grant Watson, &c.*

"In a work of this description I find considerable difficulty in giving due regard to the unities of time, &c." (ii. 216). Capt. Watson thus modestly excuses the shortcomings of his two volumes, whose subject ranges from Columbia to Patagonia, from Brazil to Ecuador; and which begins with Columbus and ends with the unfortunate of whom was said:—

"My first is an emblem of purity:
My second's a thing of security;
My whole is a name, which if yours were the same,
You would blush to hand down to futurity."

* Two vols., post 8vo (London: Trübner), pp. xvi.—308 and 319; happily no illustrations: a good pocket map for good eyes. Wanted, a single page map on verso, not, as happens too often, printed on recto, where its back faces the discomforted reader.

There is no forgetting Whitelocke's ignominious defeat; had it not happened, England would now have been sole mistress of the whole South-temperates. As it is, her place in Argentine-land is taken by the Italian, who makes money and returns home, and by the Basque, who marries and settles, and is gradually reproducing the classic "Celtiberian." Yet one has a conviction that, somehow or other, Madam Britannia will not drop her old design.

Capt. Watson is a more interesting figure than his book. The "Statement of Services" in the Foreign Office List shows that after leaving the Bombay Army he has been employed diplomatically between Constantinople and Jedo, Copenhagen and Patagonia; and that he served some five years (1865-69) on the continent of which he treats. He was first known as a Persian scholar, and his "History" (London: Smith & Elder, 1866) was most useful to students. His next venture was *Murray's Handbook of Greece*, which has run through sundry editions; and that his energies are not exhausted we see by his latest journey, in February, to Paraguay, as Commissioner of the Council of Foreign Bondholders, to settle a debt which should never have been incurred. He is expected home in July, and it is believed that he will offer himself as M.P. during the coming elections.

The book is a compendium of South American history during about three centuries. It fills up a gap and abstracts the contents of a host of folios and quartos, unfortunately neglecting Herrera, Ercilla, and Piedrohita. Reviewers and readers complain that it is dull; but how can it be otherwise? South American annals, after the brilliant and romantic period of the "Conquistadores," are as heavy and uninteresting as those of Dalmatia and Croatia—I can say no more. But is not Capt. Watson unduly severe to these explorer-conquerors? (i. 66-68). Has he wholly forgotten what were the early English in India, *tetræ belluæ ac Molossis suis ferociore*? Did not the destruction of native life in "Van Diemen's Land" rival that of Hayti? And does not the Australian aborigine still disappear at an appalling rate—corrosive sublimation being one of the causes? The truth is that all nations live in glass-houses, and are very foolish to stone one another.

I cannot part from these volumes without a line concerning their publisher—the lamented Nicholas Trübner. We first became acquainted in 1852 when he was studying "bibliopolism" at Messrs. Longmans'; and he ever proved himself an active and cordial friend. His career is not a little instructive, showing how the German "eats up" the British on the latter's own ground. With his wider views he soon distanced the sleepy old firms of "printers and publishers" which, in 1860, still dreamed that they were in A.D. 1800; his London house at once became a "focus of American and Oriental literature," and his agencies ramified over either hemisphere. He has left many friends to deplore his death. S.T.T.L.!

RICHARD F. BURTON.

The Philosophy of Theism. By the late William George Ward. (Kegan Paul, Trench, & Co.)

THE ancient Mexicans, when a brave enemy fell into their hands, had a strange way of showing their respect. They tied him by the leg to the sacrificial stone, and told off a number of their best men to engage him in succession: if he disabled them all, he was free; if he succumbed, he was thrown down and his heart torn out. Dr. Ward defending free-will against Mr. Mill, Dr. Bain, and Mr. Shadworth Hodgson somehow recalls such a champion; he does not advance, he is precluded from shifting his ground, and he gives a very good account of every enemy who comes within reach. It is the same with the great truth that all trilaterals are triangular, which, like other mathematical axioms, Mr. Mill fondly believed to be learnt by repeated observation, while, as no observations even seemed to tell upon the other side, the principle of association invested them with an apparent character of necessity. As against this it is quite unanswerable that whoever hears the statement for the first time receives it at once as new and self-evident. But it is doubtful whether the certainty proves anything against the "phenomenist" school of philosophy. Catholic philosophers, Dr. Ward tells us, call such judgments as all trilaterals are triangular, two straight lines cannot enclose a space, two and nine are equal to three and eight, "analytical;" and the name really seems to be happy. If one has the notion of a given geometrical figure, one may analyse it and affirm its correlative properties, beginning with which we please; if one has the notion of a straight line, one may affirm that any two which intersect must go on diverging; if one has the notion of eleven,* one may analyse it into the equivalent notions of three and eight, and two and nine; but these three fundamental notions of a straight line, of a figure, and of eleven may all be due to experience, and to nothing else. If so, a quadrangular trilateral is a notion no better and no worse than our old friend the sideroxylon. And this suggests a further question—in what sense is mathematical truth more necessary than other truth? Perhaps it is nearly enough that it deals with very clear and simple notions which may be perfectly formed, so far as we know, from either of two senses; one might look at a bit of wood for ever without knowing that it would float in water, at a bit of iron without knowing it would sink; and our notions of iron and wood are generally formed before the experiment. No one who has an adequate scientific notion of wood, water, and iron can doubt the truth any more than one with a competent knowledge of anatomy can imagine a centaur if he recollects that there would have to be something inside.

Nor is the polemic about the veracity of memory and the uniformity of nature much more fruitful. Dr. Ward's argument is—Our faculties affirm the veracity of memory and the uniformity of nature; it is impossible to stir a step without assuming them; if you assume them on the affirmation of our faculties, you are bound to assume anything else

that our faculties, "duly interrogated," affirm. As to the veracity of memory, it is to be wished that Dr. Ward had examined the matter in the light of his own essay on explicit and implicit thought. We do not judge, intuitively, that memory is trustworthy, and then proceed to trust it. We trust it a long time before it occurs to notice that we do so. We notice that we do trust our memory of recent experience implicitly, and not (as Dr. Ward observes himself) our unconfirmed memory of remote experience; it seems that our certainty about recent experience is a sort of continuation of our certainty about present experience, all the more because nothing varies more than the extent of this certainty in different persons, except, perhaps, the owner's right to it. Lord Campbell did not trust his memory more than Lord Macaulay, but it played him more tricks. Again, an absent-minded man or an old man has not a trustworthy memory for even very recent events. Why is that, if the trustworthiness of memory in general is, or may be, known by intuition? As soon as we begin to test our impressions by physiology, especially the physiology of attention, we know where to look for an answer, though it may be long before physiology is advanced enough to give one.

Again, if the uniformity of nature be known by intuition, how is it that the knowledge is confined to special classes even in England to-day? An accomplished man of science knows the uniformity of nature in just the same way as a devout experienced theist knows the faithfulness of God. Ingenuity like Dr. Ward's is equal to suggesting the same possibilities that the confidence of either is vain. Whatever it is worth, the confidence of both comes by experience, and grows by it. And yet, no doubt, all experience, scientific or religious, in a way presupposes the principle which is learnt by it. How would it be possible to observe or endeavour or pray if one believed in a reign of pure caprice? On the other hand, it might be expected that those who actually live under a stable and abiding order would be influenced by it in their conduct and their expectations long before they attain any conscious apprehension of it as a whole.

Then if it were quite certain that we assume the uniformity of nature and the veracity of memory prior to experience, and that we distinctly understand our assumption, it does not follow that, because these two assumptions are legitimate and indispensable, all assumptions to which our minds are equally prone are legitimate too; for, in whatever sense these two assumptions are prior to experience, it is clear that they are confirmed by it. Nor, again, does it follow, if all the assumptions were legitimate which Dr. Ward thinks so, that any considerable part of our knowledge would consist of deductions like those of geometry from the analysis and combination of fundamental notions; for it is obviously necessary that notions which are to be so treated should be clear, and even, in some sense, adequate, while the fundamental notions of theology and philosophy are obscure and mysterious.* It is therefore perfectly

* Or nine may be analysed into eight and one, three into two and one; "two and one and eight equal two and one and eight" is a self-evident, because an identical proposition.

* Dr. Ward observes that the "simplicity of God," which he takes to be known by reason, is to the full as "mysterious" as the Trinity, which is only known by revelation.

possible that they only yield "implicit" knowledge imprisoned, if so be, or enshrined in "a form of sound words," while the great growing body of "explicit" knowledge might consist of observations of, and inferences from, phenomena which would admit both of precise statement and indefinite extension, though both might always, in strict theory, remain subject to *a priori* certainties. Such a theory of knowledge would leave room for an historical revelation, but not for such a system as scholastic theology; and it was a vestibule for the temple of scholastic theology which Dr. Ward was labouring up to his death to build. The scheme seems to have consisted of the following parts—a demonstration that necessary truth exists (this was substantially completed); that it rests upon the eternal nature of God (this was not touched); that the Being of God is proved chiefly by the principle of causation (here we get as good a criticism of Mr. Mill's version of Hume's theory as is possible without employing the doctrine of energy*); and by the "categorical imperative," as a preliminary to which we have a dissertation on free-will, which, with rejoinders and surrejoinders, occupies quite half the book.

Dr. Ward, as we learn from the Preface, did not think very much of the "argument from design," because, standing alone, it did not prove a Being whose attributes are infinite. In fact, his view of the effect of the argument in the present state of our knowledge is curiously like Mr. Mill's: "The number of things intrinsically impossible, or, to use Juarez' phrase, 'extra objectum omnipotentiae,' might well, he thought, be far larger than is apparent to our limited intelligence and knowledge." It would have been interesting to know how this opinion was combined with the assertion that our intelligence and knowledge are adequate to establish a creation *ex nihilo* a finite number of ages ago.

There is little strictly original in the treatment of the two chief arguments upon which Dr. Ward relies, though one is obliged to him for pointing out that three such different thinkers as Card. Newman, Card. Franzelin, and himself were disposed "to consider the argument from the 'categorical imperative' as the palmary" argument. It is certainly easier for a theist than for an atheist to explain the phenomena of "conscience," but it is a long way from this to Dr. Ward's "intuition" about disobedience to a holy Creator. Most people sometimes have a sense of keeping a command when they do right and of breaking a command when they do wrong, and this may well be due to an obscure feeling of the fact that they live under an order established by a Personal Will; but it is to be remembered that we all learn to behave by being bidden and forbidden, and that many of the best people now (like most of the best people among the Greeks and Romans) seem to think more of virtue than of duty; their motive is not to fulfil a law, but to

realise an ideal—to be what they admire, not necessarily that they may admire themselves. Again, as "conscience" becomes enlightened there is a strong tendency to resolve all duty into duty to one's neighbours; "intuitions" about a God who needs nothing and yet requires something beside the service of creatures that need much are becoming increasingly questionable. If the argument from "conscience" were clearer than it is it would certainly fail to make the truth of theism certain to all serious and decent people. The same experience which suggests such an impressive theory to a Butler or a Newman is expressed by a Zulu in terms of Ugovana (the bad man in us with a loud, blustering voice) and Unanbeza (the good man in us with a little, tiny voice).

Upon the question of free-will, Dr. Ward certainly threw fresh light. He illustrated and re-illustrated with inexhaustible precision and variety the important and undeniable thesis that men actually try to do one thing when, upon the whole, they really are inclined to do another; and proved that a man's inclination is much more easily calculated than his action with the same knowledge. When he had done this he thought he had established free-will, the rather that he believed that in nine cases out of ten all people, except the best theists, do act upon inclination, and held that in acting from habit we act upon the balance of pleasure and pain. He did not investigate the question whether habits have not sometimes more affinity with effort than with inclination, and, if so, whether efforts may not be calculable to adequate finite knowledge as the effects of habit would be. Again, though the distinction between "congenial" and "anti-impulsive effort" (as shown, say, by a brave soldier exerting himself in battle, and refraining himself under insult) is certainly important, Dr. Ward exaggerated it, for it is plain that a call for effort which is bracing to one is paralysing to another. To a barbarian of a high type it is a congenial effort to fight at close quarters till he drops; a barbarian of a low type comes to the end of his power of congenial effort in brandishing his weapons at a distance. Yet this barbarian might, by exerting himself, rise, or, at any rate, raise his descendants, to the higher type. One looks for light, on topics like this, to an essay on the "Extent of Free-will," but one looks in vain; it is occupied with a discussion of whether conscious deliberation is necessary to free-will. This question is decided in the negative, among other reasons because the two most meritorious of created beings never deliberated, though their action being meritorious was free. Yet, elsewhere, we are told that, though free, it was absolutely certain beforehand what they would do, as they were not in a state of probation; and so we are led to ask to what end could a loving Creator ordain a state of probation, since the most perfect merit is possible without. Another, perhaps a more legitimate, question is, whether Mr. Shadworth Hodgson was not consistent in asserting both determinism and freedom, or, at least, responsibility. Remorse in proportion as the conscience is tender and enlightened (unless there has been something special in the training) fastens before all things upon "inbred sin;" the permanent evil tendency

which he cannot help torments the devotee increasingly the fewer acts which he can help are left to torment himself about; it is the more tormenting precisely because he cannot help it, because it is a part of him inseparable from his very self, which evil acts are not; so these, though he could help them, he soon learns to commit to the mercy of the Merciful. Another way of expressing the same facts is that, when a man contemplates himself in himself, he is horrified at his own evil; when he looks at himself objectively as a term in a series without visible beginning or end, he pardons everything. So, according to Philo, the Logos makes atonement for all creaturely shortcomings by transfiguring them, by presenting them in a general view.

The essay on "Science, Prayer, Free-will, and Miracles" is full of most ingenious speculations, generally hard to reconcile with what one supposes to be orthodox doctrine about the divine simplicity and eternity. It is impossible not to regret that Dr. Ward is no longer here to carry on the discussion of the questions he has raised. G. A. SIMCOX.

The Court of the Tuileries from the Restoration to the Flight of Louis-Philippe. By Catherine Charlotte, Lady Jackson. In 2 vols. (Bentley.)

It is very difficult to estimate the exact value of this book. To historians or historical students it is, of course, of no use whatever for the author lays no claim to the investigation of original authorities. To readers of French letters and memoirs of the period of the Restoration it will appear stale, because she has only betaken herself to ordinary materials, and has made no attempt to arrange her information. To seekers after anecdotes and *bon mots* it will be of little value, because it has no index; and to lovers of good literature it will be repugnant from the looseness of its style. Yet, in spite of its lack of historical knowledge, its staleness, its bad arrangement, and bad style, the book deserves to be read, because it is amusing. It is a very *pot pourri* of historical jokes and good stories, and is never for a moment dull. And, further, despite innumerable mistakes in detail, it contains a real picture of the years of the Restoration from 1815 to 1830, when France discontentedly acquiesced in the rule of Louis XVIII. l'Inévitable and Charles X. l'Etourdi. The serene complacency and self-satisfaction of Louis XVIII., the obstinacy and bigotry of Charles X., the severe and revengeful austerity of the daughter of Marie-Antoinette, and the wild gaiety of the Duchesse de Berry are admirably shown rather by anecdotes than in the author's own words. Nor are the minor characters less lifelike; Benjamin Constant, M^{me}. Récamier, Talleyrand, and Chateaubriand, whom Lady Jackson persists in styling the Chevalier de Chateaubriand throughout her first volume, are all painted to the life.

But, after giving this unstinted praise to Lady Jackson's powers of entertaining, it is necessary to point out that her book is as weak, both from an historical and a literary point of view, as it is amusing. To begin with, the very title is misleading, for, while Lady Jackson devotes forty-five chapters to

* Why is the sun the cause of day? Because his energy warms and illuminates the hemisphere exposed. Why is night not the cause of day? Because the energy spent in warming and lighting Pekin is not transferred to Lisbon, but Lisbon is warmed and lighted, when its turn comes, by fresh energy from the sun.

a minute description of the Court of the Restoration, she only gives four to Louis-Philippe. Yet in itself the Court of Louis-Philippe is quite as worthy of minute investigation. There are not, indeed, so many good stories to be picked up about it, but its importance is fully as great for the political and social history of France. No mention is made of the King's Belgian schemes, and very little of the Spanish marriages. There is no allusion whatever to George Sand and the remarkable group which gathered round her, though page after page is devoted to Mme. Récamier. While the name of Chateaubriand occurs on nearly every page, that of Lamartine is entirely omitted. The real title of the book should have been "The Court of the Tuileries under the Restoration." Even on this period there occur extraordinary mistakes, and still more extraordinary omissions. Victor Duke of Belluno is termed Duke of Belluna; Mortier is mentioned as an old soldier of the army of Italy, whereas he served in Germany alone; Correggio and Carracci are mis-spelt Corregio and Canachi. Still more curious is the omission of the scene which took place at the funeral of the Duc de la Rochefoucauld in 1827, when the illiberal King refused to allow the mourners to follow the hearse of the real introducer of vaccination into France, and the coffin was knocked off and trampled in the mud. And though the book does not profess to be historical, surely some mention ought to have been made of Boissy d'Anglas, of the administration in 1814 of the Department of the Interior by the abbé de Montesquiou-Fézensac, and of Napoleon's attempt to rally the old Republican party round him in the Hundred Days, when he nominated Carnot to the War Office. The use of authorities is also strange, for while the untrustworthy memoirs of the Duchesse d'Abrantes are frequently cited, the remarkable letters of Sismondi, written from Paris during Napoleon's short reign in 1815, which were recently published in the *Revue historique*, are left unquoted.

The style also is deplorable. The author leaps from the present to the past tense with total disregard of grammar, and abounds in such paragraphs as "Already he meditates a new campaign," and "Ah! what grim folly! It makes one shudder!" A good specimen of the vicious style, which is made use of in an attempt to be vigorous and graphic, is the description of Murat's Italian campaign:—

"The superb King Joachim, in satin doublet, embroidered mantle, and flowing white plumes, flourishing his riding whip or brandishing his sword, is received with enthusiasm. He asks permission to pass through Rome. His Holiness refuses, and Joachim passes without it. . . . Several battles, however, ensue. Joachim's courage and daring are unfailing; but with his ever decreasing army he is constantly beaten, and compelled to fight while retreating—for he is hotly pursued; but though recklessly risking his life and courting death as it were, as the bullets fly thickly around him, he yet remains wholly unharmed" (i. 234, 225).

Although this sort of thing is largely indulged in, Lady Jackson can, nevertheless, be commended for the point with which she tells the numerous anecdotes that give her book vitality.

H. MORSE STEPHENS.

A BIOGRAPHY OF HIS UNCLE BY THE
SPANISH PREMIER.

"*El Solitario*" y su tiempo: Biografía de Don Serafín Estebanez Calderón, y crítica de sus obras. Por Don A. Cánovas del Castillo. In 2 vols. (Madrid: Dubrull.)

THIS work is the payment of a debt of gratitude from a nephew to a deceased uncle—"a debt," says the writer, "which, unsatisfied, would have positively saddened the close of my life. . . . He is the only person in the world to whom I have owed assistance and protection. All the rest I have obtained or conquered absolutely without owing it to anyone, save only to myself."

These words are the key to the whole book. It will be read by posterity at least as much for the autobiography which it gives of the Prime Minister of Spain as for the life of Estebanez Calderón. Uncle and nephew were both of Malaga, and one charm of the book consists in the intense local patriotism which is so piquant and salient a trait in the character of many a Spaniard. In Estebanez this feature existed in the highest degree, and was only surpassed by his still more intense love and veneration for Spain. A thorough-going optimist as regards everything Spanish, his love was more ardent than wise, and it singularly limited his intellectual horizon. It might almost be said that for him the world beyond the Pyrenees and the coasts of Morocco did not exist. In this respect the opinions of uncle and nephew are in contrast. In literary matters the nephew looks up to the uncle as to a master whose excellence he can never hope to approach. In practical and political matters, though dealing most tenderly with the errors of the man he loved, he still lets it be seen how widely he differs from him—so widely that he can afford to smile at his mischievous exaggerations and political anachronisms with the gentleness with which we deal with the physical eccentricities of an intimate friend.

Señor Cánovas del Castillo believes that his relative has been unduly neglected by his literary countrymen; that his works ought to be far more highly appreciated than they are; and that they should attain, at least among the educated, a popularity hitherto lacked. The purpose of the book is to justify this belief. Is the justification a valid one? It is evident that it is impossible for a foreigner to determine this; yet to shrink from giving an opinion (though with all diffidence, and subject to correction) is to abandon the duty of a critic. It seems to us that the future fame of Estebanez Calderón will depend almost wholly upon his essays. He may, perhaps, be regarded as the Charles Lamb of Spain; his verse, though pleasing, will never place him high among the poets. The only instance in which he shows a spark of higher genius is in the satirical sonnet against Gallardo, the thievish bibliophile. Compare this with Milton's two against his literary detractors, and the superiority of the Spaniard is, we think, evident. In prose it is quite otherwise. The individuality of Estebanez is felt in every line; quotations from him light up the pages of Cánovas with rare brilliance. Of no other writer can it be more truly said that the style is the man. The severest of literary Puritans, he would not suffer a word

which was not either classical Spanish or taken from the lips of the people; and in handling this language there is no constraint. It is no Saul's armour that he has arrayed himself in. If anyone wishes to become acquainted with the marvellous flexibility and exuberance of the Spanish language in satire and in description, he cannot do better than study the *Artículos de Costumbres* of "El Solitario." Yet it is this very exuberance of epithet of the *gamin* of Malaga, joined with his classical purism, which perhaps hinders his popularity. Even to a Spaniard we suspect his works must be more difficult reading than those of his rivals—Larra and Mesonero Romanos. We have dealt chiefly with these essays, for in other styles the works of Estebanez (with the exception of what may be called his official ones) scarcely went beyond projects. His studies in Arabic were undertaken solely with a view to entering more deeply into the romance of Moorish Andalusian history. His fragments show that he might have excelled in picturesque description, but he totally lacked the powers of steady application and patient research necessary for the historian. Of his political and official life we do not speak. In spite of flashes of fierce Andalusian energy, it must be pronounced a failure; but the comments of his biographer on it may constitute for posterity the most valuable portions of this work.

Of the contemporaries of "El Solitario" we have some most delightful sketches. The greatest revelation is of course the almost unconscious one of the biographer himself. Portraits of Gens. Cordova, Narvaez, and Espartero (the object of especial dislike) are delineated here; while we have a side of the character of Usos y Rio unmentioned by either Wiffen or by Boehmer. The details of the quarrel with Gallardo—like Estebanez, a Spaniard of the Spaniards—are most amusing. The correspondence and friendship with Gayangos, who is characterised as almost an Englishman for steadiness of purpose, who was the fellow-student with Estebanez in Arabic, and both his rival and assistant as a bibliophile, are among the most delightful pages of a book whose only fault is that, in vol. i., it is sometimes too long. "Had I had time, I would have made it shorter," may perhaps be the excuse of one whose more important occupations must press hard upon the time he can devote to literary production.

WENTWORTH WEBSTER.

NEW NOVELS.

Down the Way. By Miss Hope Stanford. In 3 vols. (J. & R. Maxwell.)

The Man She Cared For. By F. W. Robinson. In 3 vols. (Hurst & Blackett.)

Torwood's Trust. By Miss E. Everett-Green. In 3 vols. (Bentley.)

Her Washington Season. By Jeanie Gould Lincoln. (Trübner.)

For Ever and Never. By J. Palgrave Simpson. In 2 vols. (Chapman & Hall.)

Gold and Silver. By Mrs. Sale Lloyd. In 2 vols. (White.)

MISS HOPE STANFORD has chosen for her hero a not unfamiliar type of the young man of the

period who belongs to the over-educated classes. He indulges a tendency to speculation, is ignorant in two or three foreign languages, and admits only the severest literature into his sanctum. Whether such a character is likely to make a good hero or not, even in a novel, is perhaps an open question. But Geoffrey, in *Down the Way*, is but a conventional portrait, and there are none of those little touches which give life. As he invariably treats young ladies with deliberate contempt, he generally excites a tender interest in the female bosom. So is it with Laura, a much fresher and more natural character, described somewhat after the manner of Miss Broughton's heroines. She is awkward and ugly, that is to say, at the beginning of the book, though at the end she has apparently become gracious and beautiful. She is also the ill-treated one in a large family of girls, and has brought upon herself much of the neglect with which she is visited by her own peevishness and jealousy. Geoffrey treats her with unusual condescension, because he feels that he can "widen her life," and to do this is apparently his vocation. Of course the reader knows what will happen; but, unfortunately, Geoffrey is beset by searchings of heart and the beauty of Laura's elder sister, whose life he has also been "widening." He prefers playing a hazardous game of hide-and-seek to being openly engaged, and things drift to a very pretty pass. Here, however, the *deus ex machina* drops from heaven in the shape of a robust doctor who uses severe words (they are not nearly severe enough) to Geoffrey's sensibility. The padding of the three volumes is made up of sundry sketches which seem taken more directly from literature than from life. *Down the Way* has evidently been written with care, but the style is monotonous and stiff.

The Man She Cared For is a provoking book. The author has got hold of a fairly good plot, but keeps the dénouement concealed long after it is inevitable, not without nudging the reader in the ribs continually and whispering him what to expect. It was a little naïve of Hamilton Redelove to walk about the streets of Liverpool for an evening in order to discover an erring waif of humanity, but he was the nephew of a Peer and had been brought up in expectations. Liverpool, he discovered, was a large and intricate place with many streets; however, next day he wisely had recourse to the police. The plot turns upon the concealment of some papers proving a first marriage, and the history of their concealment is sufficiently improbable. There is a wicked old lord in the background who pulls the strings. Why or how he contrived to ruin Aggie Challis is left a good deal to the reader's imagination; but he is certainly wicked, and marries a young lady of the Opéra Drolatique at an advanced age. Aggie Challis is the best character in the book; her companions are very shadowy, though Mrs. Dangerfield's dread and jealousy is told with some power. The Birmingham mechanic is not like most mechanics in ordinary life; and Hamilton Redelove is assuredly to be congratulated on recovering and "living happily ever afterwards" when he had "crushed in" his skull against an iron fender.

Torwood's Trust, allowing for some large

improbabilities, is a good book, and has a good hero. It would indeed be difficult to avoid being heroic if one was bronzed and bearded, six feet two, possessed of a competence, and moreover called Torrington Torwood. Miss Everett-Green manages her plot, in spite of its intricacy, with genuine skill, and there is plenty of incident and surprise. But we wish she had been content to bring her novel to a close when the *ἀναγνώρισις* was complete, and our excitement at its height. For the interest really ceases at this point, and the concluding chapters form rather a tedious epilogue. The villains are unsatisfactory; they do not seem part and parcel of the author's experience, as Maud certainly does. The deception Torwood practises is certainly perilous, but perhaps possible; and (to take a liberty with the poet) "out of this nettle, danger," Miss Green has "plucked the flower, success." The conversations are, without doubt, the best thing in the book; they are neither clever nor epigrammatic, but easy and natural, and to say this is high praise. The document appended at the end of the third volume is unnecessary, and the practice is not one to be commended. Stories generally do not gain credibility because you have witnesses prepared to swear to them. The phenomenon in *Torwood's Trust* is quite credible to the ordinary reader; and, if it were not, it would be the art of the novelist which should make it so. The *Lifted Veil* would gain nothing as a story by the affidavit of several physicians.

The only merit of *Her Washington Season* is that it is extremely well printed. The story, so far as there is a story, is impossible, and the characters unreal. The author says in her Preface that "it would ill become her to give to that outer world, which has received so many unpleasant and overdrawn pictures of so-called 'Washington Society,' the other side of the mirror with the fidelity of truth as well as the kindly criticism that looking beneath the rose finds much to praise and admire." What is the other side of the mirror? And what would one be likely to see if one "looked beneath a rose"? So far as it is possible to read any meaning at all into this astounding sentence, the writer apparently wishes to say that Washington society has hitherto been misrepresented. It may be so. But never, not even in *Democracy*, was it represented so silly and vulgar as it is in this book. Of course there is an inevitable British aristocrat in the story, whom the ladies speak of as "the Hon. Geoff," and who exists for the purpose of being outshone by Mr. Alan Fairfax, a growth of native gentility, to whose brilliant witticisms he can only reply, "Ah! there now, don't chaff a fellow." It is just, however, to say that Miss Lincoln is more correct in her French than many female novelists, trifling slips like "*cheveux de frise*" being the extent of her misdeeds in that language.

Ouida and the author of *Guy Livingstone* must answer between them for having turned Mr. Simpson's head. Never Baronet trod the boards in a transpontine melodrama so wicked and melodramatic as Sir Cyril Norton, the centre of an admiring throng of young guardsmen who assemble nightly at the "Flutterers" after mis-spending their even-

ings at the Gaiety. (Mr. Simpson, by-the-way, stigmatises Mr. Hollingshead's theatre with some asperity as "that fleshly paradise of the modern swell." The manager of the Gaiety should look to it.) This *jeunesse dorée* interlards its conversation with scraps of French and Italian as guardsmen are wont to do in Ouida's pages. They also talk of their female acquaintance as "the Redmayne," &c., which is also peculiar to the guardsman as Ouida knows him. Sir Cyril, among other things, is in league with a burglar, tries to abduct the heroine in a four-wheeler—so it appears—commits a murder, and is killed in a duel. There is also a poet in the story who apostrophises the heroine he loves and betrays as "a lily-angel of the Annunciation," but at that moment the sun was falling on her hair and "forming a perfect coronal of stars." *Omne ignotum pro mirifico* is not a bad variant, but Mr. Simpson should look to his quotations, and sedulously eschew Ouida.

Except for two or three digressions Mrs. Sale Lloyd tells her story simply enough. Lady Baxindale, a very disagreeable and rather exaggerated character, has apparently married her husband in order to show him what a miserable and monotonous thing matrimony may be made. Sir Henry picks up a blind and starving baby on his doorstep and educates her in spite of his wife's disparagement. Of course his *protégée* turns out to be no unknown castaway, but a De Vere, related to the worthy baronet's family. Lady Baxindale's heart is very properly softened on her death-bed, she commends the baronet's gray hairs to the care of the blind girl, and all ends as it should end. There is a difference of opinion in the book between two doctors in the country, and Mrs. Sale Lloyd brings down an eminent London physician to decide the point. It is rather a mistake to bring down Sir William Gill. A little more invention could not have cost Mrs. Lloyd much. The titles of some of the chapters are a little too sensational, and out of keeping with the quiet tenor of the book. C. E. DAWKINS.

CURRENT LITERATURE.

Memoirs of Life and Work. By C. J. B. Williams. (Smith, Elder, & Co.) Dr. Williams has deserved well of the public and of medicine, not least for this vigorous and interesting autobiography. Born more than eighty years ago of good Welsh stock, whose fire and energy never desert him, he was, while still a very young man, a favoured pupil of the famous Laennec, the inventor of the stethoscope, whose lessons he in his turn taught, systematised, and developed. Early proficiency in a novel method of investigation soon brought him fame and fees, but, as he justly complains, overshadowed in the eyes of the world his genuine title to be considered a general physician with a specialty, rather than a specialist pure and simple. Highly distinguished and trusted by his own profession, he never became the toy and confidant of society, a fashionable physician; and it is partly at least to this that we may ascribe the absence here of anecdotes and reminiscences of dead and even living celebrities which are generally of the essence of modern autobiography. Only in the notable instances of John Stuart Mill and the first Lord Lytton does he depart from his professional attitude, and his impressions of them confirm the popular views of their character. But the avowed object of these memoirs is to vindicate or re-state the claims of their author

as an original explorer and discoverer in the region of general pathology and physical diagnosis. As a matter of fact, these claims have never been contested, though they may have been ignored in the forced brevity of modern cram-books. Still, it is at all times well for the members of a profession which more than most needs the stimulus of personal enthusiasm and the pious incitement of great examples to be reminded of the names and titles to respect of its past and present heroes, among whom Dr. Williams will most certainly be counted. Such an end and purpose compel and justify the character of this work—at once personal and technical—its grave disquisitions and precise details, which, however, are constantly enlivened by references to subjects of scientific or general interest, and especially by counterblasts against tobacco and scepticism, for Dr. Williams is a dogmatist not in medicine only.

"*Scenes in the Commons.*" By David Anderson. (Kegan Paul, Trench, & Co.) Mr. Anderson has chosen a felicitous title, and his book deserves to sell. Had we space or inclination, it would afford an excellent text for comment upon modern journalism. Of the matter it is enough to state that it is mainly concerned with "The Bradlaugh Scandal" and with "Irish Obstruction." The manner is more to our purpose. Macaulay has suffered at the hands of journalists the same fate which he somewhere himself records of Pope. The trick of the Corinthian style, when once found out, is as easy as the trick of the heroic couplet. We do not say that Mr. Anderson is worse than a hundred of his brethren, but only that he has challenged criticism by putting his crude newspaper periods into a bound volume. It must be added that he has not avoided the journalist's besetting sin of inaccuracy, even when he has had time to correct his proofs. On p. 22 "Chiltern" is printed for "the Chiltern Hills," and "Henly" for "Henley." On p. 24 Sir Stafford Northcote is described as "C.B." instead of "G.C.B.;" and on the following page we are told that "he was third in mathematics." On p. 26 we have "Col. Stanhope" where "Col. Stanley" is clearly intended. Sir W. Vernon Harcourt is twice called the son of a "dean," and is said to have been returned to Parliament for the "University" of Oxford (p. 48). Yet we would not be understood to deny that Mr. Anderson has written a readable, and even an interesting, book.

Sussex Folk and Sussex Ways: Stray Studies in the Wealden Formation of Human Nature. By the Rev. J. Coker Egerton, Rector of Burwash. (Trübner.) The author hopes that he has not been ill-advised in reprinting these papers from the *Leisure Hour* and the *Sussex Advertiser*. We can assure him that we would not exchange his modest volume of 140 pages for a barrowload of the literature that cumbers our table. For Mr. Egerton is the very country parson we have long been looking for, to do for his own parish what Dr. Jessopp has done for the Eastern counties. He has embalmed in this book the social life of one of the most secluded corners of England. We cannot dwell upon the traditions of the old people who remember the great war, the days of smuggling, and the Poor Law riots, nor upon the balance-sheet of the cottager who managed well upon fifteen shillings a week. What we want to insist on is that the rustics of George Eliot and Mr. Thomas Hardy are here to be found not in fiction, but in fact—with their homely wisdom, their grim humour, their keen enjoyment of repartee. Hardly a page of this book but contains some good things that would make the reputation of a professional story-teller. Where all is excellent, we will not run the risk of making extracts. Our readers must take our

word for it that they will not regret to have laid out two shillings upon the purchase of so much genuine enjoyment.

Our Golden Key. By Lady Hope. (Seeley.) The literature of so-called "Outcast London" is growing apace. Lady Hope's "golden key" to the great social problem of the day is "conversion" through the agency of the London City Mission. Without depreciating the work which is being done, and which Lady Hope describes in somewhat sensational language, we may venture to express a doubt whether religion, in the ordinary narrow acceptance of the term, be the one remedy for the multifarious evils with which we have to deal. These, at any rate, are terribly real, and are presented to us without disguise. Sometimes also we come across the mention of manners and customs which might well belong to some alien race. A drunken woman has died from the combined effects of a fight and a fall. "Her relations," we are told, "laid out the body, placed beside it a plate of tobacco, a plate of snuff, and a plate of money. Were these intended to meet her requirements in an after world?" We have little doubt that the survivors had in their minds some such notion, though it is hard to say from whence they derived it.

In the Slums. By the Rev. D. Rice-Jones. (Nisbet.) There is a wholesomer tone about Mr. Rice-Jones's experiences of life "in the slums." His field of observation was a district in St. Giles's parish inhabited by the poorest of the poor. How they live amid surroundings inimical to life, and upon materials ill able to support it, is told with a considerable degree of power and with evident truth. Drunkenness is the characteristic of the place; but how far drink is the cause and how far the effect of the prevailing misery it is impossible to say. Nor must one leave out of account the difficulty in procuring palatable water in the wretched overcrowded houses where one little cistern, communicating with the closets, and itself the receptacle for rubbish, is thought sufficient to supply the wants of half-a-dozen different families. Mr. Rice-Jones gladly recognises the few bright features that enliven the general gloom of the situation. During fourteen years spent among the poor of London, and especially in St. Giles's, he never met with any personal insult, but was invariably treated with the greatest civility. He found many warm hearts under rough exteriors, and noticed—as one can scarcely fail to do—the wonderful amount of "neighbourliness" among even the most degraded. He puts in a plea for patience and hope in the treatment of the difficulty that is now perplexing us. Measures which promise an immediate cure are but too likely to aggravate the existing misery. His suggestions are worth consideration, and his little book is thoroughly readable.

Binko's Blues: a Tale for Children of all Growths. By Herman Charles Merivale. Illustrated by Edgar Giberne. (Chapman & Hall.) There is room for a fairy tale—even out of the Christmas season—which should take the public fancy; and Mr. Herman Merivale has some of the qualifications for writing it. But he has not written such a fairy tale in *Binko's Blues*. Whoever has read aloud to children Kingsley's immortal *Water Babies* will recollect how the satirical interludes puzzled his hearers. Even the inimitable "Lewis Carroll" is not entirely free from the same cause of offence. In *Binko's Blues* the satirical element predominates throughout, though not to such a degree as to allow us to regard the book as pure satire. We have managed to read it ourselves—with muscles unmoved; but we must decline to submit it to the adjudication of a juvenile audience. The generally uncomfortable character of the contents is typified by the

blue cover and the blue edging of the leaves. Nor can we commend the achievement of Mr. Giberne's pencil.

Biographies of Working Men. By Grant Allen. (S. P. C. K.) This is the first of a new series entitled "The People's Library," which testifies to the energy of the general literary manager of the S. P. C. K. The two next volumes will deal with Health and Thrift, and are to be written by Dr. Richardson and the Rev. W. L. Blackley. We observe that both paper and binding are less handsome than with most of the publications of the society, as a set-off to which it should be stated that the price asked for nearly two hundred pages is only one shilling. We would also call attention to a deplorable misprint in the Preface. The "working men" commemorated are seven in number—Telford, Stephenson, Gibson, Herschel, Millet, Garfield, and Edward. With the single exception of the last, it will be seen that the object has been to choose working men who have risen. Though the sources of his material are open to all, Mr. Grant Allen has not done his work in the spirit of the mere compiler. By the brightness of his literary style, and still more by the value of his comments and digressions, he has added a fresh attraction to what must always be an interesting subject.

The Indo-Chinese Opium Trade. By J. Spencer Hill. (Frowde.) Though printed at Oxford, this is an essay which obtained the Maitland prize at Cambridge in 1882. It is right to remark that the subject had specially to be considered "in relation to its history, morality, expediency, and its influence on Christian missions." It should also be stated that the writer "commenced with a strong prejudice against the anti-opium agitators," but investigation forced him to the conclusion that "our connexion with the traffic is wholly unjustifiable." Mr. Hill has shown considerable skill in arranging his materials, and in treating afresh so worn a topic. His book would have been of real value if he had added a bibliography. We commend this suggestion to those whose duty it is to form regulations for such prizes.

English Channel Ports, and the Estate of the East and West India Dock Company. By W. Clark Russell. (Sampson Low.) This is the sequel to a volume which we did not happen to see, treating of "The North-East Ports and Bristol Channel;" and the substance of it has already appeared in the *Daily Telegraph*. We yield to none in admiration of Mr. Clark Russell's genius both as novelist and a spinner of short yarns. But we must be allowed to think, and to say, that this genius has lost its wings when compelled to work in the harness of a "special commissioner." The maps and plans remind us of those with which promoters adorn their prospectuses.

The Gold-Seekers: a Sequel to "The Crusoes of Guiana." By Louis Bousсенard. (Sampson Low.) M. Bousсенard, as we have observed before, is a follower of M. Jules Verne; and, having read two of his books, we are not prepared to dispute that he is a worthy follower—at least of his master's second manner. Indeed, if M. Verne had not written *The Giant Raft* in two parts, it may be doubted whether M. Bousсенard would have written the two volumes of which the second is before us. We have reason to suspect that there is a third yet to come; and, though we promise to read it, we can wait without undue excitement.

Cheshire Gleanings. By W. F. A. Axon (Simpkin, Marshall, & Co.) Like *Lancashire Gleanings* by the same author, this is a reprint of miscellaneous articles, strung together by a somewhat slender thread of local association.

NOTES AND NEWS.

SOME interesting discoveries have recently been made by Mr. E. A. Petherick, who is writing a History of European Enterprise in Australasia for the *Melbourne Review*. It appears that the name of "New Guinea" was originally given, not to the great Papuan island, but to the North-eastern part of Australia, now known as Queensland, by the commander of a Spanish vessel which passed through Torres Strait in the year 1545, sixty years before Torres came there. This voyage carries back authenticated Australian discoveries sixty-one years. But Mr. Petherick has also shown that the West coast was sighted by the survivors of Magellan's expedition on their return from the Moluccas in February and March 1522; and he is inclined to believe that both the East and West coasts of Australia were explored in the first decade of the sixteenth century by the Portuguese. All claims put forward during the present century on behalf of French navigators to these discoveries are set aside by the further discovery of a *Mappe-monde* (dated 1566), by a Frenchman, in which, while taking credit for the discoveries of his own countrymen in North and South America, he marks Australia (*i.e.*, Jave le Grand) with three Portuguese flags.

MISS ETHEL HARRADEN has set for the Browning Society's musical evening in June the following lines from "Paracelsus," which it is interesting to be assured are Gen. Gordon's favourite lines in all Mr. Browning's works:—

"I go to prove my soul!
I see my way as birds' their trackless way.
I shall arrive! what time, what circuit first,
I ask not; but unless God send His hail
Or blinding fireballs, sleet, or stifling snow,
In some time, His good time, I shall arrive:
He guides me and the bird. In His good time!"

MESSRS. W. H. ALLEN & Co. are about to bring out, under the title of *The Victorian Era*, a dictionary of all persons of note and eminence who are still living, or have lived during the reign of her Majesty. It will be from the pen of Mr. Edward Walford, formerly editor of the *Gentleman's* and now editor of the *Antiquarian Magazine*, who is understood to have written many of the biographies in the *Times* during the past quarter of a century. The work will occupy three or perhaps four large octavo volumes, and will be published in instalments.

MESSRS. MACLEHOSE & SONS, of Glasgow, will issue in a few days a new work which the author of *Olrig Grange* has had in preparation for some time. The title will be *Kildrostan*; and, like *Olrig Grange*, it will contain one complete poem, but, unlike any other work of the same author, this will be in dramatic form.

MESSRS. KEGAN PAUL, TRENCH, & Co. will publish immediately a volume by Mr. Sutherst, entitled *Death and Disease Behind the Counter*. It is an exhaustive treatise on the evils of long hours and overwork in shops and warehouses, and contains the Bill for shortening the hours of labour which Sir John Lubbock will shortly introduce into the House of Commons.

A REVISED edition of Sir Travers Twiss's work on *The Law of Nations in Time of Peace* will soon be published by the Clarendon Press. Several chapters have been entirely rewritten to bring the work up to the level of the existing State-System of Christendom and of the changes in the international relations of the Mohammedan world.

MRS. W. DAVENPORT ADAMS will shortly publish, through Messrs. Suttaby & Co., a volume entitled *Flower and Leaf: their Teachings from the Poets*. The selection, which ranges from Chaucer to Tennyson, includes

many copyright pieces, reproduced by permission of the authors and publishers.

A SMALL book on *Sporting Firearms for Bush and Jungle*, by Capt. F. Burgess, of the Bengal Staff Corps, will be issued shortly by Messrs. W. H. Allen & Co.

THE same publishers also announce Col. Malleson's *Battlefields of Germany*, reprinted from the *Army and Navy Magazine*.

MESSRS. THURGATE & SONS will publish this month a work, in two volumes, by Mr. Frederick A. Hoffmann, entitled *Poetry, its Origin, Nature, and History*, being a general sketch of poetic and dramatic literature, with a compendium of the works of the poets of all times and countries.

THE Bishop of Bedford will contribute a paper on "Church Work in East London" to an early number of the *Quiver*.

A NEW story of English country life, by Mr. Frank Barrett, will be commenced in the June number of *Cassell's Magazine*. The title is "John Ford: his Faults and Follies, and What Came of Them."

THE first number of the *Train*, a weekly "journal for railway workers, travellers, and traders," will be published on Friday next, May 23. The editor is Mr. F. W. Evans, for many years secretary of the Railway Servants' Society.

MESSRS. CLOWES, the publishers to the International Health Exhibition, have already issued two out of a large number of shilling handbooks that are projected. These are *Our Duty in Regard to Health*, by Dr. G. V. Poore, and *Legal Obligations in Respect to the Dwellings of the Poor*, by Mr. H. Duff. Several of those to come are to be illustrated.

AT the meeting of the Royal Geographical Society last Monday it was announced that the gold medals for the year had been awarded to Mr. A. Colquhoun for his travels in Indo-China, and to Dr. Julius Haast for his exploration of the Southern islands of New Zealand. Money grants also have been made to Mr. W. W. McNair for his exploration among the passes of the Hindu Kush; to Emil Boss, the Swiss guide of the Rev. W. S. Green in New Zealand; and to Mr. W. O. McEwan.

AT a meeting of the London Library on Monday the following were elected to serve on the committee:—The Dean of Westminster, Prof. Sidney Colvin, Mr. E. W. Gosse, and Mr. E. Peacock.

PROF. HENRICI has resigned the Chair of Applied Mathematics at University College, London; and Mr. R. H. Gunion, who was before only Lecturer, has been appointed Professor of Sanskrit.

THE Rev. Alexander J. D. D'Orsey, who has been for twenty years Lecturer on Public Reading at King's College, London, was last week appointed full Professor by the council.

THE library of the late Dr. Court, which was dispersed at the Salle Drout, in Paris, on May 8, 9, and 10, was a very small one; but, as regards the rare books on American history and geography, it was of exceptional importance. The chief was a little volume printed about 1505, containing the original Italian text of Amerigo Vespucci's narrative of his four voyages. This is the book of which it was formerly supposed that only ten copies were printed—one for each of the sovereign princes of Europe. In any case it is so rare that only some four copies are believed to be now in existence. Mr. Quaritch bought the copy at the Salle Drout for 13,100 frs. (£524), in spite of fierce opposition from the holders of American commissions.

THE *Revue internationale* of April 10 contains an article by Señor Castelar on "The Voyage

of Ignatius Loyola to Jerusalem," which is an extract from a work he has in the press to be entitled *La Revolucion religiosa*.

A CORRECTION.—In the second of Mrs. Pfeiffer's Sonnets printed in the ACADEMY of last week, the third line ought to run "The verdure that is herald of the rose," and not "The verdure that is the herald of the rose."

FRENCH JOTTINGS.

THE Comte de Paris has interrupted his monumental History of the Civil War in America in order to write a sort of political apology for his grandfather, which will be published shortly by M. Plon under the title of *Histoire du Règne de Louis-Philippe*.

THE Duc d'Aumale has sent to the printers the third and fourth volumes of his History of the House of Condé.

M. PAUL LACROIX ("bibliophile Jacob") is now engaged, together with a friend, in preparing a volume of the correspondence of Paul de Saint-Victor, which will be published after the appearance of his book on Victor Hugo.

LAST month the Municipality of Bordeaux bought a large collection of papers which had belonged to M. de Lamontaigne, the last secretary of the now defunct Bordeaux Academy. Among them were some thirty-two unedited letters of Montesquieu relating to the business of the academy, to the war in Bohemia, and more especially to the writing of the *Esprit des Lois*. In one of these letters Montesquieu says that he is engaged eight hours each day upon his book, and that every hour not so employed is lost. He is overjoyed to see his work progressing—"J'en suis enthousiasmé; je suis mon premier admirateur. Je ne sais si je serai le dernier." The letters are to be published immediately at Bordeaux in a little volume edited by M. Céleste, the sub-librarian of the town, who has been able to add several fresh details about Montesquieu—biographical and bibliographical—from the same collection of papers.

John Bull's Neighbour in her True Light, the not very good-tempered reply to John Bull et son Ile, is to be published immediately in a French translation.

MR. FAWCETT has been elected a corresponding member of the Académie des Sciences morales et politiques, in the department of political economy.

IN order to do justice to the printing of the *Corpus Inscriptionum Semiticarum*, the Imprimerie nationale has had four new sets of type engraved under the direction of MM. Renan and de Vogüé. These are—(1) Classical Phœnician; (2) Ancient Phœnician; (3) Neo-Punic; and (4) Hebrew; the three first are based upon photographs of the inscriptions, the last upon the characters in Robert Estienne's Bible. The same establishment is now having engraved a fount of Turkish type under the direction of M. Barbier de Meynard.

THE name of M. Barbey d'Aurevilly having been mentioned among the candidates for the vacancy at the Académie française, he has contradicted the report in the following letter:—

"L'Intransigeant s'est trompé; je ne pose point ma candidature à l'Académie et je ne la poserai jamais. Les groupes littéraires ne me tentent pas et je n'ai jamais ambitionné d'en faire partie. Ce n'est là ni de l'orgueil ni de la modestie. Je ne suis ni au-dessus ni au-dessous. Je suis à côté."

THE following letter from M. Alphonse Daudet is also interesting:—

"Vous rappelez-vous le docteur Rivals de Jack? Il vient de mourir, le vaillant homme, et on le porte aujourd'hui dans le petit cimetière de Draveil,

où il dormira sous son nom de saint et de héros—
'Docteur Rouffy, médecin de campagne.' Faites
quelques lignes sur lui vous-même! Il n'y a pas
de grand homme qui les ait méritées plus que
celui-là. Vous savez que tous les détails sur lui,
son cheval, sa voiture, ses notes jamais payées,
étaient absolument vrais."

ORIGINAL VERSE.

NATURE'S VOICES.

THE bee goes humming 'mid the honied bells;
The bird of morning, as he upward soars,
High at the gate of paradise outpours
His matin melody; the breezy dells
Are carol-haunted; hark, the cuckoo tells
Of faery worlds unseen; past cottage doors
The rill scarce whispers, while full loudly roars
The thundering torrent down the echoing fells.
And these are Nature's voices, these the choir
That bid the poet join their band and sing!
Thrice-happy choristers, no poet's lyre
Should mar the rapture that your voices bring:
Sing on, O sing, and let our sole desire
Be, at your feet, to still lie listening.

SAMUEL WADDINGTON.

OBITUARY.

H. A. BRIGHT.

THE death of Mr. Henry Arthur Bright removes a remarkable example of the combination of commercial with literary ability. Such instances are not so few as is sometimes supposed, though it may well be, with the greater extension of professional authorship, they will become rarer. Mr. Bright was born at Liverpool in 1830, of Unitarian parentage. He was sent to Rugby, and thence to the Universities of Cambridge and London, of both of which he was a graduate. He was a member of the firm of Gibbs, Bright, & Co., and took an active part in philanthropic and magisterial work in his native town. Besides being an occasional contributor to many periodicals, he wrote for *Fraser's Magazine* on the American Presidential Election (1852) and on Canada (1853) under the pseudonym of "A Cambridge Man," which he also used in his pamphlet on *Free Blacks and Slaves* (1853). Notices from his pen of Thomas Moore and of De Quincey appeared in the *Westminster* of 1854. Some of his works were privately printed. Thus he brought out in 1874 *Some Account of the Glenriddell MS. of Burns' Poems*, and edited a diary of Mdme. Roland and some letters of Coleridge for the Philobiblon Society. For the Roxburghe Club he edited the poems of Sir Kenelm Digby. In 1874 he wrote for the *Gardener's Chronicle* some monthly observations of his own garden, of which in the following year he printed fifty copies for presentation to his friends. The *Year in a Lancashire Garden* was so warmly welcomed that, acting upon urgent advice, he decided to issue the book to the world at large. This, not without some reluctance, was done in 1879, and it was as favourably received by the larger as by the smaller circle. In 1881 a companion to it appeared in an essay on *The English Flower Garden*, which was amplified from an article in the *Quarterly*. It is on these two small volumes that Mr. Bright's reputation must rest. They show him to have been a man of fine sensibility and high cultivation. Without making the least pretension to a scientific standpoint, his observations are keen and accurate. The value of the book is as literature. The flowers of the garden have in his eyes an intellectual interest, due to poetical and historical associations, superadded to the pleasure to be derived from their beauty of form and colour. There are many personal touches in these books, as, for instance, his acquaintance with Hawthorne, who, on his part, has left some notices of his

Lancashire friend. Mr. Bright's amiable character, joined to his ability and acquirements, gained him a host of friends. Many of the most active workers in the literary world were known to him by personal or epistolary intercourse. His sympathies were warm, and increased the admiration and regard in which he was held.

WILLIAM E. A. AXON.

IN MEMORIAM

CHARLES OLD GOODFORD, D.D., PROVOST OF ETON.

It would ill become a journal like this to pass over in silence the death of any scholar who had attained so distinguished a position as that of Provost of Eton. It is doubly well to say a few words on Dr. Goodford's death, because special knowledge of the man was confined to a comparative few, and because in days of unrest and change we are apt to forget those whose main work in life has been ended some years before the life itself is closed.

It is forty-three years, almost to a day, that the present writer, entering Eton somewhat later in "the half" than the gathering of the school after Easter, became a pupil of Mr. Goodford, then one of the younger masters. He gained a friend with whom cordial relations continued to the last, while for some years circumstances brought him into a very special nearness and intimacy with his former tutor, then head-master, enabled him to know better than most a somewhat reserved and cautious man, and developed a respectful liking into a sincere affection. It has seemed a duty to place on record somewhat of the character and life of his friend.

Charles Old Goodford, born in 1812, the younger son of Mr. Goodford, of Chilton Cantelo, near Yeovil, himself an Eton man, was entered at an early age as a King's Scholar at that school. He became in due time scholar and fellow of King's, Cambridge, and a master at Eton while still an undergraduate. This was, however, of no importance, since there was no selection possible of men based on their standing in the class lists. King's College at Cambridge, as New College at Oxford, had the privilege of presenting its men for degrees without the university examinations; and Mr. Goodford, with many others, was therefore unable to prove in the schools the soundness of the scholarship he had gained, as full and excellent in his case as it was lacking in some others who had passed through the same training and attained the same position.

Young as Mr. Goodford was on becoming a master, and even when in a year or two he had charge of a large and important house, succeeding his tutor, Mr. Wilder, who still survives him as a fellow of the college, he never gave his pupils the impression that he was a young man. There was about him a grave and stately dignity, which the plainness of his features and want of grace in his person never impaired; there was a gentlemanlike and high-bred tone about all that he said and did, from which a strong West-country accent did not detract. Forty years ago, accent and dialect were less conformed than now to a London pattern, and it may be doubted if it be a gain to the language to have so far smoothed away linguistic differences. As a tutor, Dr. Goodford had few equals. Accurate, painstaking, patient, always ready to invent, or reproduce from others, little aids to memory for grammatical niceties, insisting on accuracy and painstaking in his pupils, they came to know that difficulties must be faced, not shirked, and to conform in a degree to their tutor's standard. He was in the habit of stating paradoxes, which at the time he meant, as if a boy made a mistake, "Did you look out that word, Jones?" "No, sir; please,

sir, I thought—" "Never think till you are in the sixth form—till then, look out every word." This is said, however, of boys who had some turn at least for work, some intellect to cultivate. No man knew better than he did that there were some boys who could not write themes and do verses, for whom Latin and Greek would ever remain dead languages, whose only reading through life would be the sporting papers, for whom the advantages of Eton, if any, were that they should become a shade less loutish than Tony Lumpkin, the native growths of too many West-country homes. A large proportion of his pupils came from his own county and those adjacent. When such lads were under his charge he did not attempt the impossible or break his heart over their dullness; he let them be, minimising in such ways as he could their harmful example. To a responsive boy he showed boundless zeal, allowed him to borrow books from his own excellent library, explained or laid down a course of English literature, encouraged the study of modern languages and mathematics—in those days no part of school work. There are many of his pupils who feel that they owed to him their first introduction and stimulus to whatever literary culture they now possess.

As a form-master he was not so good. The real work of Eton was then generally done in the pupil room; the school lesson was often treated as a mere repetition to see if the work were correctly known, illustration or explanation being purposely left on one side. Boys used to think that Goodford slept through most of the lessons as fourth-form or remove master—he certainly always closed his eyes—but he woke into immediate vigour and liveliness at the sound of a mistranslation or a false quantity. It is but fair to teachers of those distant days to record that there were other masters who took a different view of the school work, and that the lessons given, for instance, by Carter, the present Fellow of Eton, and Cookesley, a true genius, however perverse and erratic, were no mere hearing of tasks, but real and brilliant teaching. And Goodford as head-master, when he took the sixth-form boys, who are to a large extent emancipated from tutorial supervision, showed himself the able and scholarly teacher, sound if not always inspiring, his pupils had known him to be.

As a house-master Goodford was eminently liberal and kind. He was, perhaps, too unsuspicious, too eager to believe in all boys the moral excellence which had been his own as a boy, and to hope for amendment where it was hopeless. He kept many a pupil in his house in this trust when a more far-seeing and rigid kindness would have demanded removal. Hence there was a time when the tone of his house was indifferent, because he never thought that any evils could exist beyond the trivial ones, which he scented out with extreme vigilance, of an occasional rubber of whist in the evening or a stealthy cigar behind a hedge.

In 1853 he became head-master in succession to Dr. Hawtrej, then elected Provost, and the school at once felt the good effects of the change. Few more graceful eulogues of a public man have ever been written than that on Hawtrej in Mr. Maxwell Lyte's *History of Eton*, which is said to have proceeded from the pen of one long an assistant-master under him, and which carries great weight. But there is another side. Hawtrej, who began his head-mastership as an eager reformer, had grown reactionary after twenty years of work. Rightly confident of the efficiency of his own reforms, he could not see that more still were needed; his teaching had become mechanical and his discipline lax. He gave

those who were in his form the impression of a tired man who had had too long a tenure of office. But this does not contradict the more enthusiastic feeling about him when he was in his prime, an able and energetic head-master. The details of changes introduced by Goodford would not interest any at this day, but they were many and far-reaching. It is not true, though it has been so said, that in any intellectual matters his instincts were conservative. He aimed at a very complete reconstruction of the system of teaching; he made discipline a reality, while he abolished many vexatious shams which had needlessly restricted liberty. If his plans were but imperfectly carried out, the fault was not his, but Provost Hawtrey's; for the Provost had a veto on almost everything done at Eton, while the head-master, and not the Provost, was ostensibly responsible. Goodford always maintained that in school matters the head-master should be alone responsible; that there was no more friction in the working of the school than really existed was owing to the new head-master's patience, persistence, and loyalty—always a most distinguishing characteristic.

The work of head-master is unquestionably less laborious than that of a tutor, and places more time at his disposal. Dr. Goodford, as he now became, used his leisure time for greater study. He was one of those fortunate persons who could rise early and go to bed late. He had two rooms which composed his library, and used them alternately, descending as soon as he rose in the morning to light his own fire in that which had been tidied for him the night before, that it might burn up while he was dressing. He was rarely in bed after half-past five, and for a long period timed his rising by the step of a labourer who passed under his window at that hour on his way to work at Slough. He then warmed a cup of cocoa in an Etna, and sat down to hard work at German or Italian, both of which languages he studied deeply and thoroughly after he became head-master. Of all literature in all languages known to him he was a most diligent student, as conscientious with himself as he had been with his pupils in earlier days. Holding his own views, those of a moderate High Churchman of the pre-Ritualistic school, he had the widest toleration for those of others, and he read with delight and large acquiescence Prof. Jowett's essay on the interpretation of Scripture in *Essays and Reviews*. In these studies he followed learning for learning's sake, and made her her own great reward; for he never wrote, or apparently desired to write, anything but his sermons—unless the edition of Terence, which he printed to give as a "leaving book" to his sixth-form boys, be considered an exception. The sermons were well written; but he was a singularly monotonous and ungraceful reader; the eloquence of Jeremy Taylor would have been destroyed had it been delivered by the Provost.

When Hawtrey died, the Public Schools Commission was preparing; Goodford was in the vigour of his life, and took the greatest interest in the work of the Commission, looking forward to it to aid his own and other reforms. He had no desire to quit the post he filled so well, and his nomination by the Crown to the Provostship was an unmitigated distress to him. Lord Palmerston, who knew nothing of Eton politics, had named him to the Queen, as it afterwards appeared, solely because he thought, erroneously, that he was following invariable precedent; and Goodford acquiesced because he would not harass her Majesty, then recently left a widow, by giving her the trouble of another selection. His exceeding loyalty led him to do violence to his own feelings, and take an office which shelved him, which he did not want, and which he could ill afford. The death

of his elder brother, which not long after gave him possession of the family estates, seemed then far distant, and the renunciation of about two-thirds of the income he had had as headmaster was a sign of the loyal and obedient spirit which always characterised him.

His successor's rule was as narrow and pedantic as, however thwarted, his own had been large and liberal. Whatever was done by Dr. Balston to meet the demands of the time was grudgingly and unwillingly performed. So far as in him lay, he undid whatever of reform had been introduced. It is, however, but fair to say that the office was forced on Dr. Balston, and that he gave it up, as he said he should, at the end of six years. He was a stop-gap, and perhaps too modest to regard himself in any other light. And no doubt great allowance must be made for a man who had already retired, and who was dragged from the leisured conservatism of the Eton cloisters to take a post which he did not like. The fact yet remains that he filled it ill. There were those who, knowing how much Hawtrey had done to neutralise Goodford, hoped that Goodford as a reforming Provost might neutralise Balston. But they little knew the consistency and logical honesty of the Provost. To one who expressed this hope he said, in effect: "How can I possibly interfere? Do you not know that for nine years I have constantly said that the head-master ought to be independent of the Provost in all school affairs? How can I stultify myself, how unsay what I have said, and violate this principle to carry out what I wish? To uphold the head-master is in the long run the best, as well as the most honest, policy." But he knew he was laid by; the Public Schools Act made him a mere chairman of a Governing Body the majority of whom know no more of the real working of Eton than if they were Hindus. To them also he was loyal; and, if he grew more and more conservative, it was as perhaps the only mode of preserving the old traditions of Eton, and retaining the continuity of the school, without which, as it seems to many, reform would be of scant value. The Provost's course in Dr. Balston's time has naturally been continued under the colourless régime of Dr. Hornby, of which we need not here speak.

For many years Dr. Goodford's health had been far from good. He kept up his old studious habits, but the want of a regular occupation laid on him from outside irked him, and perhaps made him less able to resist the encroachments of illness. The foundation of the complaints from which he died dated, however, from a chill contracted many years since, when on a wet day he gave his overcoat to a lady on the outside of a coach. He long suffered acute pain at times without complaining.

With the Provost will pass away a host of old-world legends of Eton. He and his father before him had excellent memories, and the recollections of the two combined, and as related by the son, went far back into the last century. He was a good narrator; and his "after-dinner talk, across the walnuts and the wine," would bring vividly before the hearers the Fellows of old days, whose very ghosts can now scarce care to haunt the cloisters which belong to a mere Governing Body.

This is no place to speak of the Provost's happy family life, save to say one word of sympathy with those who have lost a tender husband, father, and friend. Those admitted to the inner circle of Dr. Goodford's companionship were probably few; he was a man of domestic rather than expansive affections. And of late he has been known less than of old in a changing Eton—more, perhaps, in Somerset as a squire and country rector, though his nook of

Somerset is still remote from the larger world. But all who knew him, even in a slight degree, saw in him a man of sincere piety, probity, humility, and truth; those who were his pupils knew the true scholar and man of letters, the kind, indulgent guide and friend.

MAGAZINES AND REVIEWS.

Macmillan's Magazine for May contains Mr. Matthew Arnold's address on "Emerson" which he delivered in America. It is full of happy sayings, and to the readers of Mr. Arnold will rank among his most suggestive contributions to criticism. In writing about "F. D. Maurice," the Warden of Keble College has attempted to be so generous and so judicious that he has added to the nebulosity of the character which he treats. "A Chapter on French Geography" deals with an interesting subject in a very disjointed manner; the writer might have reserved what he had to say till he had time to put it into shape.

Blackwood's Magazine continues to be devoted to politics and travel, save for a dialogue on "Fashionable Philosophy," which is slashing enough, but sadly lacks lightness of touch. Sarcasm without humour is not a very effective weapon.

La Revue de Droit international et de Législation comparée contains four principal articles. The first is on the rights of belligerents on the high seas since the Declaration of Paris, 1856, by Sir Travers Twiss. The writer, having explained the conflict of maritime law which led up to that Declaration, examines the interpretations which have been given to its four articles in reference more particularly to contraband of war and the law of blockade; and he concludes with vindicating the resolutions adopted by the Institute of International Law, at its last session at Turin, on the subject of "La Course," against the hostile criticism of M. Arthur Desjardins, avocat-général to the Cour de Cassation at Paris. The second paper is on certain interesting points of Belgian jurisprudence in matters of private international law, by Prof. Van der Rest, of Brussels. The third is by Prof. Alberic Rolin, of Ghent, on "Les Infractions politiques," more particularly with reference to Belgian legislation on the subject. This article is in continuation of a previous one, and will be further continued. The fourth is by Judge Nys, of Brussels, on the beginnings of diplomacy and the right of embassy down to the time of Grotius. This article is of great historical interest, and the learned judge completes his investigation of a subject already handled by him in two previous articles. He has not overlooked a famous treatise, published by our countryman, Dr. Richard Zouche, in 1657, on the subject of the dispute between the Protector Oliver Cromwell and the Portuguese Government as to the right of the Protector to order the execution of Don Pantaleon Sa, the brother of the Portuguese ambassador at London, upon his conviction for the murder of a British subject within the Royal Exchange. Dr. Zouche, in his short treatise, reviewed the works of the leading authorities on the subject of ambassadorial privileges; Judge Nys has added very much to our knowledge of the jurists who have written on this important subject, although he has failed to discover the author of the treatise entitled *Quæstio Velus et Nova*, to which Dr. Zouche's work was a reply. The *Revue* concludes with a notice of recent Austro-Hungarian treatises, &c., by Prof. Strisower, and of French legislation, by Prof. Louis Renault.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AUERBACH, Berthold. Briefe an seinen Freund Jacob Auerbach. Ein biograph. Denkmal. Frankfurt-a-M.: Lit. Anstalt. 15 M.
- BEITRÄGE zur Kenntnis der russischen Armee. Hannover: Helwing. 4 M.
- CENTENAIRE du Mariage de Figaro de Caron de Beaumarchais. Bruxelles: Gay. 6 fr.
- CRUEGER, J. Die erste Gesamtausgabe der Nibelungen. Frankfurt-a-M.: Lit. Anstalt. 3 M.
- GOETHE-JAHREBUCH. Hrsg. v. L. Geiger. 5. Bd. Frankfurt-a-M.: Lit. Anstalt. 12 M.
- JOERIS, J. Aperçu politique et économique sur les Colonies néerlandaises aux Indes orientales. Bruxelles: Muquardt. 2 fr. 50.
- LAVREY, E. de. Nouvelles Lettres d'Italie (1833-84). Bruxelles: Muquardt. 3 fr.
- MARZO, G. di. J. Gagini e la Scultura in Sicilia nei Secoli XVI e XVII. Verona: Münster. 120 L.
- MELCHIOR de Vogüé, Le V^e C. Le Fils de Pierre le Grand, etc. Paris: Calmann Lévy. 3 fr. 50 c.
- MUTHKE, R. Die deutsche Buchillustration der Gothik u. Frührenaissance (1480-1530). 5. Lfg. München: Hirth. 20 M.
- SIEVERS, W. Ueb. die Abhängigkeit der jetzigen Confessionsverteilung in Südwestdeutschland v. den früheren Territorialgrenzen. Göttingen: Pöppmüller. 4 M.
- WEILEN, A. v. Shakespeare's Vorspiel zu der Widerständigen Zählung. Frankfurt-a-M.: Lit. Anstalt. 2 M.

THEOLOGY.

- SELIGMANN, C. Das Buch der Weisheit d. Jesus Sirach in seinem Verhältnis zu den salomonischen Sprüchen u. seiner historischen Bedeutung. Breslau: Preuss. 1 M. 2 Pf.
- WEIFFENBACH, W. Zur Auslegung der Stelle Philipper II. 5-11. Zugleich e. Beitrag zur paulinischen Christologie. Karlsruhe: Reuter. 1 M. 80 Pf.

HISTORY.

- BROGLIE, E. de. Fénelon à Cambrai d'après sa Correspondance. Paris: Plon. 7 fr. 50 c.
- DRUFFEL, A. v. Monumenta Tridentina. Beiträge zur Geschichte d. Concils v. Trident. 1. Hft. Jan.-Mai 1884. München: Franz. 3 M. 50 Pf.
- MEYER, M. Geschichte der preussischen Handwerkerpolitik. 1. Bd. Die Handwerkerpolitik d. Grossen Kurfürsten u. König Friedrichs I. (1610-1713). Minden: Bruns. 12 M.
- REUTER, K. Die Römer im Mattiakerland. Wiesbaden: Nieder. 2 M. 40 Pf.
- WACHENFELD, G. Die politischen Beziehungen zwischen den Fürsten v. Brandenburg u. Hessen-Kassel bis zum Anfange d. dreissigjährigen Krieges. Hirschfeld: Hochl. 1 M.
- WENDT, G. Die Germanisierung der Länder östlich v. der Elbe. Th. I. 780-1137. Liegnitz: Reisser. 1 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BASTIAN, A. Allgemeine Grundzüge der Ethnologie. Berlin: Reimer. 3 M.
- BOEHMIG, L. Beiträge zur Kenntnis d. Centralnervensystems einiger pulmonaten Gasteropoden. Leipzig: Fock. 2 M.
- BOGDANOW, M. Conspectus avium imperii rossici. Fasc. 1. St. Petersburg. 3 M. 30 Pf.
- BRISCHKE, C. G. A., u. G. ZADDACH. Beobachtungen ü. die Arten der Blatt- u. Holzwespen. Berlin: Friedländer. 2 M. 40 Pf.
- JACQUILLIOT, L. Histoire naturelle et sociale de l'Humanité. T. 1. La Genèse de la Terre et de l'Homme. Paris: Marpon. 8 fr.
- OVERLOOF, E. van. Sur une Méthode à suivre dans les Etudes préhistoriques. Bruxelles: Muquardt. 6 fr.
- PELZELN, A. v. Brasilische Säugethiere. Resultate von Joh. Natterer's Reisen in den J. 1817 bis 1835. Wien. 2 M.
- REICH, E. Die Geschichte der Seele, die Hygiene d. Geisteslebens u. die Civilisation. Minden: Bruns. 10 M.
- WEYBACH, J. J. Theorie elastischer Körper. Leipzig: Teubner. 7 M. 20 Pf.

PHILOLOGY.

- FOERSTER, W., u. E. KOSCHWITZ. Altfranzösisches Uebungsbuch. 1. Thl. Die ältesten Sprachdenkmäler. Heilbronn: Henninger. 3 M.
- FREERICHS, H. De Aeschylis supplicium choro. Leipzig: Fock. 1 M. 50 Pf.
- KAISER, P. De Iontibus Vellei Patercul. Berlin: Mayer & Müller. 1 M.
- MAYER, M. De Euripidis mythopoeia capita duo. Berlin: Mayer & Müller. 1 M. 50 Pf.
- MUELLER, E. Beiträge zur Erklärung u. Kritik d. Königs Oedipus d. Sophokles. 1 u. 2. Grinma: Gensel. 2 M.
- PRAETORIUS, E. De legibus Platonis a Philippo Opuntio retractatis. Bonn: Behrendt. 1 M.
- SAMMUNG der griechischen Dialekt-Inschriften. Hrsg. v. H. Collitz. 3. Hft. Die boeotischen Inschriften. v. R. Meister. 5. Hft. Göttingen: Vandenhoeck.
- SERMONS du 12^e Siècle en vieux provençal, publiés par F. Armistage. Heilbronn: Henninger. 3 M.

CORRESPONDENCE.

THE SOURCES OF PROF. JEBB'S INFORMATION.
Quezon's College, Oxford: May 10, 1884.

My friend Prof. Robertson Smith has misunderstood me. In complaining of the way

in which Prof. Jebb has compiled, without acknowledgment, a large part of his account of early Greek archaeology from a letter and a magazine article of mine, I had not the slightest intention of reflecting on the editorial management of the *Encyclopaedia Britannica*. I am fully aware that the authors of the signed articles in the new and splendid edition of the *Encyclopaedia* are alone responsible for what they write; and the editors naturally expect that the scholars to whom they have entrusted them will not offend against the rules of literary courtesy or publish the work of others as if it were their own.

As it is clear that Prof. Robertson Smith has no idea of the extent to which Prof. Jebb has appropriated my facts, theories, and words, and as it is probable that others also will be reluctant to believe that a scholar of his reputation can have gone quite so far as I have asserted, I will print my original text and Prof. Jebb's reproduction of it in parallel columns. It will be seen from this that he has not only laid hands on the facts and theories I have quoted from other writers, combining them as I have done, putting my interpretation upon them, and omitting everything that I have omitted, but that he has also silently appropriated the conclusions which, so far as I know, I have been the first to arrive at, such as the use of the term Pelasgian in the sense of "prehistoric," the older character of the two Homeric passages in which the word denotes a Thessalian tribe, the existence of two periods of Phoenician influence upon early Greece, the diffusion of the Phoenician alphabet through Greece at the end of the ninth century B.C., the Asiatic origin of the so-called Cypriote syllabary, and one or two other points which will at once strike the reader.

After saying that "language indicates that there must have been a period during which the forefathers of the Greeks and Italians, after the Celts had parted from them, lived together as one people"—a piece of information which will be new to comparative philologists, and for which I am not responsible—Prof. Jebb proceeds as follows:—

My Letter in the ACADEMY
of Feb. 1, 1879.

"Greek writers from Homer and Hesiod downward mention Pelasgians; but, if we examine their statements, we find that the term is used in two (or perhaps three) senses: firstly, as denoting a certain Greek tribe which inhabited Thessaly during the heroic age; and, secondly, as equivalent to our own term 'prehistoric.' In the first sense it is used twice in the *Iliad*—ii. 681, and xvi. 233. In two other Homeric passages of later date (*Il.* x. 429, *Od.* xix. 177) the name has passed into the region of mythology, and a way has accordingly been prepared for the use of it by later writers to denote those populations of Greece and its neighbourhood which we should now call prehistoric, or whose origin and relationship were unknown. (For this employment of the word, see Herodotus i. 146, i. 56, ii. 56, viii. 44, vii. 94, ii. 51, v. 26, vi. 138.) . . . In the oldest pas-

sages of Homer where it occurs it is applied to *Achaean Greeks*, not to barbarous Thracians; in later Greek literature, it is merely synonymous with 'prehistoric.'"

Hence Pischel's etymology, which makes *Πελασγός* a compound of the roots we have in *πῆραν* and *ἐμῖ* (*πα*), and so meaning 'the further-goers' or 'emigrants,' becomes very probable."

My Article in the CONTEMPORARY REVIEW, Dec. 1878.

"Phoenicia, Keft, as it was called by the Egyptians, had been brought into relation with the monarchy of the Nile at a remote date; and among the Semitic settlers in the Delta or 'Isle of Caphtor' must have been natives of Sidon and the neighbouring towns. . . . As early as the 16th century B.C., therefore, we may conclude that the Phoenicians were a great commercial people. . . . Cyprus, in fact, lay midway between Greece and Phoenicia, and was shared to the last between an Aryan and a Semitic population."

"Two distinct periods in the history of the Aegean thus seem to lie unfolded before us; one in which Eastern influence was more or less indirect, content to communicate the seeds of civilisation and culture, and to import such objects as a barbarous race would prize; and another in which the East was, as it were, transported into the West, and the development of Greek art was interrupted by the introduction of foreign workmen and foreign beliefs. This second period was the period of Phoenician colonisation as distinct from that of mere trading voyages—the period, in fact, when Thabes was made a Phoenician fortress, and the Phoenician alphabet diffused throughout the Greek world."

"The Phoenician alphabet, originally derived from the alphabet of the

"It has been conjectured that in *Pelasgos* we have combined the roots of *πῆραν* and *ἐμῖ* (*πα*). The name would then mean 'the further-goer,' 'the emigrant.' It would thus be appropriate as the name given by the Hellenes, who had remained behind in Phrygia, to the kinsmen who had passed over into Europe before them" (!).

Ibid.

"Phoenicia, called 'Keft' by the Egyptians, had at a remote period contributed Semitic settlers to the Delta, or 'Isle of Caphtor,' and it would appear from the evidence of the Egyptian monuments that the *Kefta*, or Phoenicians, were a great commercial people as early as the sixteenth century B.C. Cyprus, visible from the heights of Lebanon, was the first stage of the Phoenician advance into the Western waters; and to the last there was in Cyprus a Semitic element side by side with the Indo-European."

"Two periods of Phoenician influence on early Greece may be distinguished: first, a period during which they were brought into intercourse with the Greeks merely by traffic in occasional voyages; secondly, a period of Phoenician trading settlements in the islands or on the coasts of the Greek seas, when their influence became more penetrating and thorough. It was probably early in this second period—perhaps about the end of the ninth century B.C.—that the Phoenician alphabet became diffused through Greece. This alphabet was itself derived from the alphabet of the Egyptian hieroglyphics, which was brought into Phoenicia by the Phoenician settlers in the Delta. It was imported into Greece, probably by the Aramaeans, Phoenicians of the Gulf of Antioch—not by the Phor-

* Of course I wrote *ya*, but Prof. Jebb has carefully copied the misprint. I have come across other blunders of his in comparative philology which are quite as portentous. In fact, whenever Prof. Jebb strays into the province of the comparative philologist—and he is rather fond of doing so—he generally contrives to make some elementary mistake. I should not have noticed these errors in what might seem to lie outside his special subject had he not once claimed to sit in judgment on certain Homeric questions which involved a knowledge of the latest and most minute researches in scientific philology (see *ACADEMY*, November 19, 1881, p. 385).

Egyptian hieroglyphics, and imported into their mother-country by the Phœnician settlers of the Delta, was brought to Greece, not probably by the Phœnicians of Tyre and Sidon, but by the Aramaeans of the Gulf of Antioch. . . . Before the introduction of the simpler Phœnician alphabet, the inhabitants of Asia Minor and the neighbouring islands appear to have used a syllabary of some seventy characters, which continued to be employed in conservative Cyprus down to a very late date; but, so far as we know at present, the Greeks of the mainland were unacquainted with writing before the Aramaeo-Phœnicians had taught them their phonetic symbols."

"We may infer that the alphabet of Kadmus was brought to the West at a date not very remote from that of Mesha and Ahab, perhaps about 800 B.C."

"Phœnician influence continued to be felt up to the end of the seventh century B.C."

"In art, as in mythology and religion, Phœnicia was but a carrier and intermediary between East and West."

"Phœnician art, . . . though based on both Egyptian and Assyrian models, owed far more to Assyria than it did to Egypt. . . . To understand Assyrian art . . . we must go back to . . . primeval Babylonia."

"The whole cycle of myths grouped about the name of Herakles points as clearly to a Semitic source as does the myth of Aphrodite and Adonis; and the extravagant lamentations that accompanied the worship of the Akhaean Demeter (Herod. v. 61) came as certainly from the East," &c.

I have italicised some of the passages in order to facilitate comparison. They will serve to show that, when Prof. Jebb did me the honour of copying out the very expressions I had used, he treated me somewhat hardly in not following the example of his two coadjutors in the article on Greek history (Mr. Tozer and Dr. Donaldson), who mention the authorities from whom they have derived, not, indeed, their turns of expression, but their general facts. I can now understand why Prof. Jebb accuses me in the *Edinburgh Review* of being a plagiarist, who pilfers without acknowledgment, and does not always pilfer correctly." A. H. SAYCE.

* I feel grateful to Prof. Jebb for drawing my attention to the complaint made against me by Dr. Hinrichs, which I had not previously seen. Had I done so, I should long ago have publicly asked his pardon for an omission which was altogether accidental. Owing to absence in Egypt, I was unable to revise the proofs of my Appendix to Prof. Mahaffy's *History of Greek Literature*, the

nicians of Tyre and Sidon—and seems to have superseded, in Asia Minor and the islands, a syllabary of some seventy characters, which continued to be used in Cyprus down to a late time. The direct Phœnician influence on Greece lasted to about 600 B.C. Commerce and navigation were the provinces in which the Phœnician influence, strictly so called, was most felt by the Greeks. In art and science, in everything that concerned the higher culture, the Phœnicians seem to have been little more than carriers from east to west of Egyptian, Assyrian, or Babylonian ideas."

"Thus Melcarth, the city-god of Tyre, is recognised in Melicertes as worshipped at the isthmus of Corinth. In one Greek form of the worship of Heracles, Astarte—the goddess of the Phœnician sailors—becomes Aphrodite who springs from the sea. The myth of Adonis, the worship of the Achæan Demeter, are other examples."

THE RETORT OF PLAGIARISM.

Scrayingham Rectory, York: May 8, 1884.

I venture to think that the letter in which Mr. Sayce retorts on Mr. Jebb the charge of plagiarism must have caused not a little pain to many readers. Here are two professors, with a great and, we may suppose, well-earned reputation, charging each the other with unacknowledged appropriation of a systematic sort, if not with downright theft. Mr. Sayce's retort is provoked by an article on his edition of *Herodotus* in the current number of the *Edinburgh Review*; and this unsigned article he ascribes to Mr. Jebb, the authorship being, as he affirms, an open secret. The measure is, to say the least, a strong one; but his letter does no more than assert that Mr. Jebb ventures on unfamiliar ground, and therefore blunders when he deals with Egyptology and Eastern learning generally, and, further, that Mr. Jebb's articles on early Greek history contributed to the new edition of the *Encyclopædia Britannica* are largely borrowed, without acknowledgment, from writings of Mr. Sayce.

It is hard to see how such a counter-charge is any refutation of the indictment brought against Mr. Sayce in the *Edinburgh Review*. There can surely be not the least doubt that some of Mr. Sayce's translations given by the reviewer (p. 325) are wrong? There is also no doubt that Mr. Sayce has brought against Herodotus some charges which are directly refuted by the words of Herodotus himself. Mr. Sayce maintains, for instance, that "The tale of the Phoenix, which he plagiarised from Hekataeos, is a convincing proof how little he cared for really first-hand evidence, and how ready he was to insert any legend which pleased his fancy, and to make himself responsible for its truth." But this story is one of those for which Herodotus distinctly disclaims all responsibility; in fact, he says that he does not believe it (ii. 73). It is not easy to understand how unfairness and misrepresentation could go much beyond this, or how the transgression of one scholar can be atoned by asserting, or even proving, that another is not less guilty. I confess, for myself, that I read with no little surprise the chapters on "Myths and Mythology" in Mr. Sayce's *Introduction to the Science of Language*, in which he seemed to deal with me after the fashion in which he complains that he has been dealt with by Mr. Jebb. To this surprise I gave some expression in p. 570 of the last edition of my *Mythology of the Aryan Nations*.

The habit and the temper shown in these controversies seem deplorable; nor can recrimination do much towards mending matters. The remedy may be found in the old way of giving too many, rather than too few, references; but it is high time that both the plagiarism and the charges of plagiarism should come to an end.

GEORGE W. COX.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 19, 4 p.m. Asiatic: Anniversary Meeting.
7.30 p.m. Education: "The Training of the Imagination," by Mr. James Sully.
8 p.m. Society of Arts: Cantor Lecture, "Fermentation and Distillation," II., by Prof. W. Noel Hartley.
8 p.m. Aristotelian: "Hume's *Treatise of Human Nature*" (concluded), by Mr. C. Cave.
8 p.m. Victoria Institute: "Evolution," by Mr. J. Hassell.
TUESDAY, May 20, 3 p.m. Royal Institution: "The Physiology of Nerve and Muscle," III., by Prof. Gamgee.

result being that several of the references and numerals contained in it were incorrect, and that the reference to Dr. Hinrich's admirable monograph was omitted. But all these shortcomings have been rectified in the new edition of the book published a year ago, where I have specially recorded my obligations to the German scholar.

7.45 p.m. Statistical: "A Statistical Review of Canada, including its Confederate Provinces," by Mr. C. Walford.

8 p.m. Civil Engineers: "The Progress of Upland Water through a Tidal Estuary," by Mr. R. W. Peregrine Birch.

8.30 p.m. Zoological: "The Isopoda collected during the Voyage of the *Challenger*—I. The Genus *Serolis*," by Mr. F. E. Beddard; "The Mollusca procured during the *Lightning* and *Porcupine* Expeditions," VIII., by Dr. J. Gwyn Jeffreys; "The Structural Characters of the Cotton Spinner (*Holothuria nigra*), especially of its Cuvierian Organs," by Prof. Bell; "Hybrids among the Salmonidae," II., by Mr. F. Day.

WEDNESDAY, May 21, 8 p.m. British Archaeological: "The Ancient Port of Luni, Italy," by Signora Campion.

8 p.m. Society of Arts: "Telegraph Tariffs," by Lieut.-Col. Webber.

THURSDAY, May 22, 3 p.m. Royal Institution: "Flame and Oxidation," IV., by Prof. Dewar.

8 p.m. Society of Arts: "Economic Applications of Lightning," by Mr. E. C. Stanford.

8 p.m. Telegraph Engineers: "The Electrical Congresses of Paris," by Mr. W. H. Preece.

FRIDAY, May 23, 8 p.m. Browning Society.

8 p.m. Quekett.

8 p.m. Royal Institution: "The Distances of the Fixed Stars," by Mr. David Gill.

SATURDAY, May 24, 3 p.m. Linnean: Anniversary Meeting; Election of Council.

3 p.m. Royal Institution: "Microscopical Geology," II., by Prof. Bonney.

3 p.m. Physical: "An Immersion Galvanometer and Kohlrausch's Metre Bridges for Alternating Currents," by Dr. W. H. Stone; "A Speed Indicator," by Mr. Walter Baily; "Eutaxia, or Lowest Temperatures of Fusion," by Dr. Guthrie.
7 p.m. Essex Field Club.

SCIENCE.

RECENT WORKS ON LUCILIUS.

In *Luciliana* (Berlin: Calvary) Lucian Müller reviews two recent publications on Lucilius—one by Kleinschmit, of Marburg (1883), the other by Marx, of Bonn. Of Kleinschmit's "gekrönte Preisaufgabe," which falls into three heads—(1) Grammatical Forms, (2) Syntax, (3) Tropes and Figures—he speaks in a tone of mingled admiration at its subtle remarks on Old-Latin usages, and surprise at its incredible errors. To the former belongs the remark that the elision of final *s* in *us* and *is* appears predominantly in the fifth foot of the Lucilian hexameter; the other cases are mostly in the first and second. Again, that not a few Lucilian words are found only in Cicero besides; a remark which naturally applies primarily to the letters—in which many points of contact, as is well known, may be traced, not only with Lucilius, but with the Satires and Epistles of Horace. Kleinschmit, as also Marx, is praised for his Latin; yet with some reservation, and the observation that the best model for dissertations is that adopted by Lachmann in his Commentary on Lucretius, an imitation of the old Latin grammarians. Lucian Müller takes occasion to pass a damnatory sentence on Leo, who, it seems, has reviewed Kleinschmit with severity.

Marx differs from Kleinschmit in a perverse incapacity for finding L. Müller's edition of Lucilius final, and appealing to Lachmann's edition in cases where L. Müller fails to satisfy reasonable criticism. It is not doubtful that Lachmann's edition (a posthumous work which Haupt shrank from editing, and which Munro, one of Lachmann's greatest admirers, can only partially praise) leaves much to be desiderated. But this is no reason why Marx should be accused of ignorance for quoting Lachmann's readings; nor for the repeated and contemptuous allusions which L. Müller has thought fit to make to the edition as "the book *C. Lucili Saturnarum*;" even if it does justify the particularising summary, given on pp. 13-15, of the principal errors it contains, and the very precise numeration of twelve new emendations which may, he thinks, be accepted as worth consideration.

Marx' own work is divided into seven chapters: (1) critical and exegetical; (2)-(5) on books i., ii., xiii., xiv.; (6) chronological; (7) i. 3. It is praised for its industry and

research; and special remarks are quoted with approval. The conjectures are condemned. I should add that its title is *Studia Luciliana*; Kleinschmitt's is *De Lucili Saturarum genere dicendi*. R. ELLIS.

OBITUARY.

ADOLPHE WURTZ.

BUT a month has elapsed since the death of Dumas, and now another great French chemist is gone. Charles-Adolphe Wurtz was born at Strassburg on November 26, 1817; he died at Paris on May 12, 1884. His first chemical appointments were in connexion with the Faculty of Medicine in his native town. After his arrival in Paris in 1845 he worked and lectured in the Ecole des Arts et Manufactures and in the Institut agronomique at Versailles. He was elected a foreign member of the Royal Society in 1864; he was also a foreign member of the Chemical Society. He received the Faraday medal of the latter body in 1878. The Royal Society awarded him a Copley medal in 1881. Only last year the Royal Society of Edinburgh elected him a foreign member. He was also a member of the Institut and of the Académie de Médecine. The industry and ingenuity of Wurtz in the branches of chemical research which he had made his own were very great. The Royal Society Catalogue of Scientific Papers gives a list of 104 memoirs, most of them of considerable importance, which he had published up to the year 1879. His researches on alcohol-derivatives and on the compound-ammonias are particularly noteworthy. His discovery, in 1856, of glycol, the first diatomic alcohol, was of great interest. Two of Wurtz's books, his *Leçons élémentaires de Chimie moderne* and his *Théorie atomique*, are well known in England. So is his monumental *Dictionnaire de Chimie pure et appliquée*. In this work he was assisted by a large number of fellow-workers. The volumes, five in number, are full of excellent illustrations, and contain between four and five thousand pages of closely printed text in double columns. A Supplement, which has already extended to more than 1,100 pages, and goes down to the letter O, was begun shortly after the completion of the Dictionary. This Supplement does not ignore the work of English chemists and mineralogists to anything like the extent to which the original Dictionary, in some of its articles, ignored them, and it is really brought down to the present time.

DR. ANGUS SMITH.

A SCOTCH chemist, well known for his investigations into the influence of manufacturing operations upon the composition of the air and rain, has passed away—Robert Angus Smith. He was born near Glasgow on February 15, 1817, and died on May 12 at Colwyn Bay, where he was staying for the benefit of his health. He held the appointment of Inspector-General of Alkali Works during the last ten years, fulfilling the difficult duties of that office with great tact and skill. Dr. Angus Smith was elected a Fellow of the Royal Society in 1857; in 1882 the University of Edinburgh conferred upon him the honorary degree of LL.D. He was the author of many papers and reports upon the subject of chemical climatology, a science which he may be said to have created. In 1875, in conjunction with Mr. Thomas Young, he edited the collected papers of Thomas Graham, a magnificent tribute of affection and esteem to the memory of that distinguished chemist and physicist.

CORRESPONDENCE.

THE EDITING OF MEDIAEVAL TEXTS.

Cambridge: May 10, 1884.

I am glad to notice from Dr. Buddensieg's reply that my criticism on his Wiclif volumes has not ruffled his temper. An answer on my part is necessary, though, of course, I need not say anything regarding the strange distinction he draws between "unfamiliarity" and "not very familiar."

First, as to Dr. Buddensieg's concluding paragraph, in which he remarks that I did "not touch upon the main question as to the MSS., their examination, appreciation, comparison, their families, scribes, glossers, correctors, &c." I think it will appear quite natural to everyone that I did not do so, as nearly all the MSS. are far away from me, either at Vienna or at Prague; only one, and that the least valuable, is in this country—in the possession of Lord Ashburnham. It was, therefore, out of my power to say anything on this point. Moreover, I gladly accepted Dr. Buddensieg's decision as to that main (I use his own word) question, as he appeared to me eminently qualified to deal with it. Again, so far as I am personally concerned, an editor is welcome to take as the basis for his text any MS. he likes, so long as he gives the exact readings of the MSS., either in the text or in foot-notes. These readings are usually a criterion whereby we may know the age or, at any rate, the value of the MSS. Any additional disquisition of the editor has, no doubt, its importance, and may even be indispensable; but, for my part, I prefer the actual readings of the MSS.

Here we naturally come back again to the only question which I touched upon, and the only one which concerns me for the present—namely, the question of orthography. Dr. Buddensieg says I asked him what are "faults of the scribe" and "evident mistakes." Dr. Buddensieg is in error; I asked nothing of the kind. His Preface had sufficiently shown me what sort of spellings he considered to be "faults of the scribe" and "evident mistakes;" and, so far from asking him for a further explanation, I said, as emphatically as politeness on my part would allow me, that I did not agree with him—that I regarded the forms which he had discarded and omitted from his edition as very precious. I even invited Dr. Buddensieg to study Du Cange, Diefenbach, and a host of other lexicons a little closely, which would soon convince him that some of the spellings which he regarded as "faults of the scribe," "evident mistakes," or "vagaries," had occurred in very respectable numbers, had lived through ages and in all regions, had produced endless forms and new words, and required careful handling.

Dr. Buddensieg now, in order to answer a question which I never asked, produces a fresh list of what he calls "vagaries." None of these instances, however, differ, in their character, from those quoted in his Preface; therefore my reply to that Preface, quoted above, still holds good. But he now adds that, "with nearly all the mediaevalists of Germany, he considers these vagaries of no value either for characterising the handwriting of a certain period of mediaeval Latinity, or for the development of our present language; for they owe their origin, not to the *Sprachegeist* of the time, but to the negligence of the copyist."

Dr. Buddensieg speaks here as we might expect a German to speak who is, perhaps, not a philologist. The German language owes very little to Latin, least of all to Latin of Wiclif's time. Therefore, a German who makes no study of Old French and Old English cannot easily realise to what a great extent the

"vagaries," or the "faults" and "evident mistakes," which Dr. Buddensieg so heartily despises, have influenced the French and English languages. In my former letter I referred to the word *surround*—a form which, with its Old-French originals, owes its origin to the same "vagary" which produced the form "dupplicitas," quoted by Dr. Buddensieg, and "duplicare," which he may find in the *Catholicum Anglicum* (of 1483), p. 105. I might give numerous other instances, but Dr. Buddensieg will, no doubt, allow me, for the sake of brevity on my part, and for better information on his own, to refer him again and again to Du Cange and Diefenbach, those vast storehouses of the very "vagaries, faults, and evident mistakes" which he wishes us to discard and neglect. A considerable portion of Diefenbach's closely printed quarto volume of 644 pages, with three columns to a page, is nothing but a record of such vagaries (!), faults (!), and mistakes (!), all carefully culled by Diefenbach from the numerous *Vocabularii*, the *Gemmae*, *Gemmulae*, &c., which were the actual dictionaries of Wiclif's period and the two succeeding centuries. In this Diefenbach record Dr. Buddensieg may also find, for instance, the form *encheridion*, which he now quotes as a "vagary," and which he would probably omit in his next Wiclif volume.

Editors are apt to regard these forms as mistakes of the scribes. But they really mark a period of the Latin language. Just as the Latin of Marculf's *Formulae* (not to speak of numerous other documents) marks the Merovingian period, so does the Latin of the Wiclif MSS. mark the fourteenth and fifteenth centuries. Many years ago Marculf's Latin was also altered and "corrected" by his editors in a manner which would have satisfied all those "poor theologians and dogmatists" in whose behalf Mr. Karl Pearson made his appeal for "critical" texts in the ACADEMY of April 26. But when, a little more than forty years ago, a more careful study of mediaeval history, and a sounder knowledge of language, prompted editors to a more rigorous examination and a more scientific editing of mediaeval texts, it was found that none of the existing editions was satisfactory. The desire for "emending" texts, which has existed as long as texts have existed, now tries to vent itself on the later mediaeval authors. Surely, says Dr. Buddensieg and other editors, if we are not allowed to correct Marculf, and the documents of his period, let us then have some later authors and documents; we must have something to exercise our "critical" faculty upon. And so we are, day after day, presented with so-called critical texts, so critically prepared that they can render no service to philology. I have already, on more than one occasion, pointed to the Master of the Rolls' volumes as being edited in this manner. And we now find that the same plan is adopted for works like those of Wiclif, the doctoring of whose language is still more serious than that of historians. Dr. Buddensieg denies that he has edited his volumes on the principle laid down for the Rolls Series. But I do not quite see how he can deny it in the face of his own Preface, where he devotes nearly five pages to an explanation of the mode which he has adopted with regard to the orthography. Dr. Buddensieg's criticisms may differ in the quantity; they may also differ in the quality; but yet he has altered the forms of his MSS., and he has omitted readings of the MSS. He says so himself. Now this is exactly what is done with the Master of the Rolls' Series.

But, says Dr. Buddensieg, if an editor has merely to reproduce his MSS., he becomes a mere copyist or a mere photographer. No doubt a learned man like Dr. Buddensieg wishes to take up a more congenial position;

he wishes to exercise his "judgment" occasionally, or his "critical" faculty. In fact, he wishes to decide between a "fault," or an "evident mistake," and a "correct reading." But here I repeat what I said already in my first letter, that the only question is whether the editor is competent to decide between a "fault," or an "evident mistake," and a "correct reading." Let me take Dr. Buddensieg himself as an example. We could, probably, not find in any part of the globe a better trained Latin scholar or a more accomplished editor than he is. Well! On p. 23 of his first volume, in l. 17, he inserts into his text the word *comessaciones* (with two m's), a form which is not in any of his MSS.; whereas three of his best MSS. have the not uncommon and better form *comessaciones*; three others have *comessaciones*, and the remaining one *comessaciones*. What induced Dr. Buddensieg to depart from the correct reading of three of his best MSS., and to put into his text a form which is not in any of his MSS., not even in the most worthless one? Of course, he thought that *comessaciones* of three MSS. was a scribal "vagary;" and, as the four other MSS. had *comessaciones*, he quietly printed *comessaciones*, thereby not only departing from the reading of three of his best MSS., but actually inserting a form which, though it occurs elsewhere, must yet be condemned when we have regard to the etymology of the word. Surely Dr. Buddensieg would not call this a "critical" emendation? To me it shows that even such a learned editor as Dr. Buddensieg undoubtedly is may sometimes not see far enough, and fail to distinguish a "fault" from a "correct reading." Nor would I call it a "critical" emendation to give in l. 19 of the same page *consequuntur*, which is in none of the MSS.; while four MSS. read *consequuntur*, the three others *consequuntur*. Such "critical" alterations are utterly useless; in my former letter I called them irritating. Dr. Buddensieg's "critical" faculty should, in my opinion, have been exercised on p. 30, l. 13, where he prints (from 2 Pet. ii. 9): "Novit dominos [for dominus] pios de temptatione eripere." Perhaps this is a printer's error, and should not be charged to the editor; so also *pecata* (on p. 43, l. 11) is perhaps a printer's error. But note 41 on p. 44 is not a printer's error; it bears witness to the great minuteness with which Dr. Buddensieg prepared his text. He there prints in l. 7 *elemosina*, and in the accompanying note he tells us that "*elemosina* (is in MSS.) CDEFGA *elemosina* (the first *e* cr. out) j." This minuteness is delightful; but is it not deplorable that an editor capable of such minuteness should have started with the erroneous idea that he could deal with certain forms as he pleased, and alter or omit them as he thought proper?

A few words more with regard to Dr. Buddensieg's assertion that, "as to the editing of mediæval texts, we have now in Germany strict, and generally accepted, rules which exclude any idiosyncrasy of an editor." I knew they had certain rules in Germany with respect to this point. That they were *strict*, I did not know; certainly Dr. Buddensieg himself does not evince great obedience to them in his Preface where he speaks of Sickel's mode of printing documents. But, however this may be, I am by no means prepared to admit that these rules "exclude any idiosyncrasy of an editor." On the contrary, they appear to me to give free scope to all sorts of idiosyncrasies; in fact, the very same idiosyncrasies which we discern in Dr. Buddensieg's volumes. Even Sickel, the great German diplomatist, informs us in the Preface from which Dr. Buddensieg quoted that he will not give us all the variants of his documents, but only those which he thinks would be of importance to his readers. Boretius, the editor of the *Capitularia*, gives us merely a

selection of the different readings of his MSS.; and Prof. Sohm, reviewing this new edition of the *Capitularia*, distinctly pointed to this feature of Prof. Boretius' work as most meritorious. These editors, Sickel, Boretius, Sohm, are editors of early mediæval documents, but what difference is there between them and Dr. Buddensieg? Is Prof. Boretius more certain to select the proper readings of his MSS. than Dr. Buddensieg, who failed to do so in at least one instance? I could tell Dr. Buddensieg more about this, if space and time would allow me. Let me only now remark that, far from thinking that German diplomatists are proceeding according to *strict* or sound rules in editing historical documents, I have long intended to address Prof. Waitz on the *law* and *unsatisfactory* editing of some of the volumes of the *Monumenta*. No doubt Dr. Buddensieg, in his Preface and in his letter to the ACADEMY, is endeavouring to impress upon us the difference between English and German editing, and very naturally comes to the conclusion that the latter is far superior to the former. I am not defending English editing at all; I know it is not what it should be. But it is not for Dr. Buddensieg to boast of the superiority of German editing. He seems to be acquainted with the rules in Germany, but he appears to know nothing of the exceptions to these rules. No fault could be found with the rules; the exceptions are the obnoxious part of the business.

I hope Dr. Buddensieg will understand me. I am not charging him with any shortcomings as to the estimate he has formed of his MSS.; nor am I charging him with any mistakes in the deciphering of his MSS., and even if I find occasionally that he has erred (I have only read till p. 50) I should scarcely like to say so publicly. I know the difficulty of these Wiclif MSS., and I could never hope to have done the work better myself. All that I have said is directed against that practice, that mischievous, gratuitous, and utterly unnecessary practice, of editors altering the plain letter of their MSS., or omitting readings in the idea that they are mere scribal "vagaries."

When Dr. Buddensieg has gained a little more experience of the handwriting of Wiclif's period, and more especially of the *Sprache* of Wiclif's period and the two succeeding centuries—then I feel sure he will never again speak of scribal "vagaries," nor of "evident mistakes;" or, if he does, he will acknowledge that, in the interest of science, they must be studied, and not simply discarded. In what condition would philology be now if men like Du Cange, Diefenbach, and others had shared Dr. Buddensieg's notions and omitted from their lexicons all those forms which, according to these notions, might have been regarded as vagaries or evident mistakes? Or in what condition will philology be a few years hence if Dr. Buddensieg's notions (which he says he entertains in common with nearly all the mediævalists of his country) should happen to gain ground? I hope such a contingency need not yet be contemplated!

Mr. Karl Pearson will no doubt excuse me if I do not reply directly to his appeal for the continued operations of our editorial cooks. I feel sure that, as soon as we can obtain a few undoctored texts, he will find nothing "uncanny" in forms like *edus* (even now a very common form), *difiniciones*, &c. Meantime, it would be well if he abandoned the position he has taken up. To express such an undefined desire for "critical" texts, without showing that "uncritical" texts are inconvenient or worthless, is not exactly what one would expect from him. He should not forget that he is a member of the Cambridge Board for modern and mediæval languages, an office which, I

imagine, forbids him to, at least publicly, ask for mediæval texts which, altered and trimmed by nineteenth-century editors, can, at best, only be uncertain guides to his "poor theologians and dogmatists," and must decidedly do harm to that other class of men who wish to exercise their own judgment, and more especially to those who wish to study Wiclif and his contemporaries, and not nineteenth-century editors.

J. H. HESSELS.

Oxford: May 11, 1884.

It is, perhaps, a fortunate coincidence that my letter explaining the way in which I am editing Wycliffe's book *De Civili Dominio* should appear in the ACADEMY side by side with Dr. Buddensieg's letter, from which it might otherwise be inferred that I adopted an exactly opposite method. If Dr. Buddensieg's remarks concerned myself alone, I should be very reluctant to occupy your space by a personal defence; but it is clearly my duty to vindicate the Wyclif Society from the suspicion of having appointed an editor whose principles and practice are directly at variance. The explanation is very simple. The opinion which Dr. Buddensieg quotes from me refers to a quite distinct matter from the question raised by Mr. Hessels, and it is to the latter that I supposed (I think rightly) the correspondence in the ACADEMY to be limited. Mr. Hessels' contention, with which I entirely agree, is that in printing from a MS. one should make no change, even of a letter, without saying so; in other words, one must be scrupulously faithful to one's original. Dr. Buddensieg's extract from a short article of mine in the *Modern Review* introduces another question altogether—namely, whether it is necessary, in the case of works of relatively slight intrinsic value, to make an exhaustive collation of all known MSS. It is not a question which touches me individually, since we possess but one single MS. of the book I am editing; nor did I express my opinion in anything like the positive form in which Dr. Buddensieg quotes my words. "Possibly," I said, after speaking of the number of MSS. which he collated for his edition,

"those who are not such enthusiastic Wycliffites as Dr. Buddensieg may doubt whether the tracts were worthy of an unstinted devotion commonly paid only to literature of which the style as well as the matter is of importance. The English reader, for whom Dr. Buddensieg loses no opportunity of expressing his immense contempt, will be apt to think that a fair text, printed from any MS. that is complete as regards any particular tract, with occasional corrections and selected various readings from any other available copies, would have satisfied the requirements of the theological student," &c. (*Modern Review*, vol. v., p. 384; April 1884).

Dr. Buddensieg begins his extract with "a fair text," and leaves it to be inferred that my remarks related not to the collation of MSS., but to the treatment of any particular MS. As a matter of fact, I did not mention the latter point at all. I omitted it because there were some other features of Dr. Buddensieg's volumes on which I felt bound to make adverse criticisms, and these appeared to me to be ones about which the readers of the *Modern Review* would be more desirous of obtaining information than points of palæographical detail. Indeed, though I agree with Mr. Hessels, I cannot truly say that I consider this question of orthography to be of very great moment. My own practice is to follow any MS. minutely; but I should be disinclined to hold with Mr. Hessels that an edition like Dr. Buddensieg's is vitiated to any material degree by the adoption of a different plan. Thus, in spite of the scorn with which Dr. Buddensieg regards my views—in spite also of the heat which he has, it seems to me unnecessarily,

introduced into the controversy—I am unable to abate the praise which I felt, and feel, to be due to a work of signal merit.

R. L. POOLE.

SCIENCE NOTES.

PROF. BONNEY, President of the Geological Society, will give the first of four lectures on "The Bearing of Microscopical Research on Some Large Geological Problems" this afternoon (Saturday) at the Royal Institution.

THE articles on "Blow-pipe Analysis" by Lieut.-Col. Ross which recently appeared in the *English Mechanic* will shortly be published in book-form by Messrs. Crosby Lockwood & Co., under the title of *The Blow-pipe in Chemistry, Mineralogy, and Geology*, with many additional tables and illustrations, and about forty analyses of minerals from the note-book of a student at Freiberg, with a parallel analysis on Col. Ross's new system appended to each.

MESSRS. CROSBY LOCKWOOD & Co. also announce *A Treatise on Earthy and other Minerals and Mining*, by Mr. D. C. Davies, uniform with the same author's *Treatise on Metalliferous Minerals and Mining*; and *Stone-working Machinery*, and the *Rapid and Economical Conversion of Stone*, with Hints on the Arrangement and Management of Stone-works, by Mr. M. Powis Bale.

THE following new volumes in "Weale's Rudimentary Series" will shortly be issued by Messrs. Crosby Lockwood & Co.:—*Barn Implements and Machines*, treating of the application of power to the operations of agriculture, and of the various machines used in the threshing-barn, stock-yard, dairy, &c., forming the fifth volume of Prof. Scott's "Farm Engineering Text-books"; *Brickwork: a Practical Treatise*, embodying the General and Higher Principles of Bricklaying, Cutting, and Setting, with the Application of Geometry to Roof-tiling, &c., by Mr. F. Walker; and *Steam and Machinery Management: a Guide to the Arrangement and Economical Management of Machinery*, with Hints on Construction and Selection, by Mr. M. Powis Bale.

MEETINGS OF SOCIETIES.

HELLENIC SOCIETY.—(Thursday, May 8.)

PROF. C. T. NEWTON, V.-P., in the Chair.—Mr. Theodore Bent gave an account of a recent tour among the Cyclades, dwelling more particularly upon the abundant traces to be found there of a prehistoric empire. He exhibited some rude marble images and pottery dug up from graves in the island of Antiparos. There was reason to believe that these and similar objects found at Santorin—the ancient Thera—belonged to a period not later than the sixteenth century B.C. Mr. Bent also gave some interesting facts to show what an excellent field these islands afforded for the study of modern Greek language, character, and customs in their purest and most primitive form.—The Chairman, in thanking Mr. Bent for his valuable memoir, expressed the hope that he would carry his researches further. He said that the marble images were of special interest for the gradation shown in artistic skill, and also because they were here found for the first time in conjunction with pottery of the very rudest character.—After some remarks from Prof. Jebb, Mr. Monro, the Provost of Oriel, read a paper on the Epic Cycle, giving a summary of the *Aethiopis* and *Iliou Persis* of Arctinus, and of the little *Iliad*, and showing how they carried on the story of the *Iliad* with interesting deviations, and additions of distinctly post-Homeric character.—The Chairman dwelt upon the importance of the several poems of the Epic Cycle to the study of vases, the subjects represented thereupon being hardly less often taken from the other cyclic poets than from Homer.—Prof. Jebb pointed out that the chronology of the later poems of the cycle was of extreme importance

as giving the only clue to the inferior limit of the date of the Homeric poems.

SOCIETY OF ANTIQUARIES.—(Thursday, May 8.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—Mr. Waller, Vicar of Hunstanton, exhibited a chalice, with a cover used as a paten, belonging to his church, bearing the mark for the year 1551-2.—Mr. Wylie sent an account of a prehistoric road in the Ancholme Valley, near Glandford Brigg, Lincolnshire. The road was found in the lower stratum of peat, and was composed of oak planks laid on yew branches.—Mr. R. Brown sent some specimens of Samian ware with huntmen and wild animals found at New Holland, near Barton-on-Humber.—The Secretary read an account of a British hearth discovered in a sandpit at Sutton, in Suffolk. The hearth was built of blocks of burnt crag. Some fragments of coarse pottery, worked flints, and bone were found in it.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, May 9.)

DR. THOMAS MUIR, President, in the Chair.—Prof. Crum Brown delivered an address, interesting alike to mathematicians and to chemists, on "The Hypothesis of Le Bel and van't Hoff."—Dr. Muir gave a preliminary account of a treatise on Determinants, published in 1825, and overlooked by all writers on the history of the subject.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HARRIS, 115, Strand, near Waterloo-bridge.

THE ROYAL ACADEMY.

II.

MR. ALMA TADEMA's large canvas (245) stands by right of size and workmanship at the head of that class of archaeological genre into which he has poured so much new life. Though full of subtle and successful painting, and marked by more than usual ingenuity of composition, it is scarcely a success. Its subject is "Hadrian in England visiting a Romano-British Pottery." At the top of the picture the Emperor and his suite are looking at the finished work. From the gallery of the show-room a staircase descends to the bottom of the picture, which it crosses, and on its steps are two men, very lightly clad, bearing trays of vases for the imperial inspection; under the gallery is seen a room where potters are shaping and decorating unworked ware. This room is seen on a very small scale compared to that of the rest of the picture. It is like a peep-show, attracting the attention immediately; and, once arrested, the eye finds nothing in the rest of the picture of equal charm. Instead of advancing as we ascend the staircase, the interest, if it were not for the excellent painting of still-life—the heavy-hanging cluster of ivy leaves, the onions in the niche, and other fine pieces of detail—would steadily decline. The workers intent on their labour with well-varied motives, and their sensitive touch on the clay, are pleasanter than the comparatively giant figures of the men carrying the trays; and these, again, well designed and natural, and with their flesh painted with living effect, compete in reality to the disadvantage of the distinguished company above. These figures are not only less forcible, but more modern, and the illusion suffers as well as the pictorial effect as we ascend. We are reminded too much of the aesthetic showman of Bond Street, too much of the British matron at the stores. But the picture is without any rival in its way. The delicate, rapt sentiment of the girls listening to Mr. Millais' bravely attired piper scarcely seems a natural response to the shrill piping of the very unromantic musician. The charmer is but a bumpkin veneered with a little drill and a coat (and hat) of many colours; the "charmed" are well-bred little ladies in poor raiment. As a

matter of painting, the drummer has it all his own way, and kills the rest of the picture not less by force of colour than execution. In short, the different parts of this composition, boys and girls, figures and landscape, have the appearance of separate studies ill-fitted together, and are harmonious neither in colour nor sentiment. Mr. Millais has been subject to occasional fallings off, and therefore we may well hope that this picture, which is called "An Idyll, 1745," is but the accident of a "bad year." He cannot be said to be successful in his portrait of "Miss Scott" (331), nor in the flat and poorly painted profile of "Mr. Irving" (372); there is, however, distinction in the latter, and in his portrait of "Fleetwood Wilson, Esq." (132), he is more like his usual self. It is a bad year, too, for Mr. Pettie, whose two large canvases, "The Vigil" (359) and "Site of an Early English Altar" (410), are quite unworthy of him. Why his brother Academicians should have chosen such an empty and uninspired composition as the former for purchase under the Chantry bequest is best known to themselves. The decision seems neither fair to the nation nor just to Mr. Pettie's reputation. The only work in which he shows anything like his usual "form" is "A Reductio ad Absurdum" (307), a small picture clever in suggestive gesture and with some richness of colour; but this is sketchy, and the hands are imperfectly drawn. The less said about the pictures of Mr. Herbert and Mr. T. S. Cooper the better; nor is there any special commendation due to any other figure-painter among the Academicians, except, perhaps, Mr. Leslie and Mr. Marks. Mr. Goodall's gigantic and very empty picture of the "Flight into Egypt" takes up space that may well be grudged by artists, both English and foreign, who find themselves "skied" for no other reason than the abused privileges of Academicians; and his other works are but average productions of his well-known talent. Mr. Calderon, in his "Night" (340), fails to elevate an ill-posed model to the region of idea, but gives us two pretty panels of "Cherries" (402) and "Currants" (588), with bright English faces laughing between the leaves. Mr. Yeames sends a pleasant, but rather stiffly composed, scene from social and literary history, "The Toast of the Kite Club" (332), with Addison, Congreve, Steele, and others drinking to the little Lady Mary Pierrepont (afterwards Lady Mary Wortley Montagu). Mr. Holl has several life-like and well-painted, but heavy, portraits, and a portrait-study of an unhealthy looking boy with a sword across his knees asking his father if he ever killed anybody (67). Mr. Poynter has one nice small study of "Diadumenè" (368), and a portrait of "Bishop Barry" (847) which seems to show that his talent does not lie in this direction, and also some medals, of which hereafter. Mr. Armitage's design of "Faith" (463), though not appealing to the sense of colour or beauty of form, is marked by elevation of sentiment and dignity of design worthy of its subject; and Mr. Hodgson, though for his large picture he has chosen a subject of little pictorial attraction—"Church Afloat" (484)—shows in several smaller pictures of Egyptian subjects that careful painting and drawing, and in one—"Flat Perjury" (66)—that character and humour, which we expect from him; his colour, if still a little hot, is pleasanter than usual. Of Mr. Marks and Mr. Leslie, if we have no important work, we have at least work thoroughly English—of its kind difficult to surpass. The former's "Thames Roses" shows us but a pretty young English girl with her feet up on a sunny window-seat by the side of the Thames, but it has his own peculiar charm of sentiment and colour, and is as good as English air can make it; while Mr. Marks' "Entomologist" (526) is admirable.

Of the Associates, none has come out so strongly as Mr. Fildes, but he is too strong. To paint Van Haanen subjects life-size is surely a mistake—unless, indeed, it be done by a great master of colour; and this Mr. Fildes is not. Gay, and daring, and ingenious his colour may be, but it is not fine. Gaudy even as a decoration, it clashes and flashes with crude contrasts unblended and inharmonious. But it is strong, and so is the force with which the artist presents his Venetian beauties; and, in design, both his large group, "Venetian Life" (390), and his single figure, "A Venetian Flower-girl" (747), are picturesque and clever. Unfortunately, Mr. Van Haanen's contribution, "Afternoon Coffee" (721), is unusually scattered and confused in composition, and the figures at the end of the room are ill-relieved; but it is full of painting of high skill. Better as pictures, but not so masterly in execution or refined in feeling, are "After Church" (423) and "Secrets" (839), by M. de Blaas, the latter of which is humorous and life-like; but, on the whole, the palm for pictures of this kind rests this year with Mr. Woods, who, without any ambitious effort or popular appeal, shows in several bright little pictures of Venetian life and Venetian sunlight a growing skill, a sure and untroubled aim, and a sense of colour that are the best augury for his future. "Venetian Cloisters" (446) is, perhaps, the best of these charming little pictures. As usual, scenes of "foreign parts" are very numerous. Mr. Boughton sends a vigorously drawn "Field-handmaiden, Brabant" (80), with her head against a warm pearly sky, one of his best studies of the kind; an unsentimentalised, but withal a graceful, figure, painted (as her green and red cabbages are) with breadth and refinement, and surrounded with that moist Northern air he knows so well how to render. His "Village below the Sand-dunes, Walcheren" (458), is a sincere study of clouds and sea and sand; but the houses in the village seem too small. Though it were a pity, perhaps, that Mr. Woods should desert Venice or Mr. Boughton desert Holland altogether, there is too much, not only of foreign countries, but of foreign influence, in the pictures of the year, especially those by younger artists. Mr. Blandford Fletcher's scenes from France are certainly very clever; his "Leader of Public Opinion" (405) is well drawn and well studied in character, and his other works are full of promise; but we are getting tired of French grays and greens. French blue, as seen in Mr. Stanhope Forbes' "Preparations for the Market, Quimperlé," is still more tiresome. Miss Clara Montalba's shadeless "Middelburg" is, indeed, luminous enough and to spare; and Mr. Clausen's picture of very solid labourers (124) seated on very unsubstantial ground is no doubt very cleverly painted—almost as good and as ugly as a Bastien Lepage. Nor can it be denied that Mr. John Reid, in his "Ugly Customer" (669), has gone almost as far as possible towards the abolition of shade, though scarcely equally successful in preserving a sense of distance. All these things are more or less due to foreign influence, and not the best foreign influence. Our young artists seem to be doing their best to denationalise themselves, especially in the rendering of light and air, in which their best models are to be found in England and in English painters. Even in this poor "Academy" the best work by English artists is the most English work. The best picture of "beauty" is Mr. Albert Moore's exquisite "Reading Aloud" (416), and it is best because he does not pretend to be a Greek, but gives us English girls and Spanish lace and all the most beautiful things that he, in England, in the nineteenth century finds to admire; the best dramatic pictures are Mr. Orchardson's "Mariage de Convenience" and Mr. Lucas's

"After Culloden" (noticed last week), both as English as they can be; and the best landscapes are Mr. Hook's and Mr. Peter Graham's. Moreover, the attempt to denationalise is never successful. Even when painting nature, an artist is seldom authentic except at home, and Mr. Mesdag's gray seas and skies of Holland are more to be trusted (if the hanging committee would only have the courtesy to hang them where they can be seen) than those of a foreigner. Not that our artists have not learnt much, and may not learn much more, from foreign artists, but it should be in things in which our school is weak, not in which it is strong. They may learn style from M. Bougereau, tone from M. Fantin, execution from M. Van de Beers, gain vividness from Impressionists, and improve their technical skill from a hundred foreign sources; but the attempt to rival such masters, or, indeed, any real masters, on their own ground is fruitless, and the tendency to adopt their manners can only end in the destruction of native impulse and the product of a hybrid art.

COSMO MONKHOUSE.

THE GROSVENOR GALLERY.

II.

AMONG the most remarkable portraits of the year are those of Mr. Hubert Herkomer, who has acquired an increased power of characterisation with a certain sympathetic quality which is often wanting in the otherwise powerful and highly successful works in portraiture of Mr. Oulless and Mr. Frank Holl. There may be specially cited the portrait of "R. C. Beavan, Esq.," an admirable half-length, largely and brilliantly painted, but which suffers, on closer inspection, from the looseness and insufficiency of the modelling. Most of this painter's works are open to the same reproach, though, perhaps, in a less degree than in former years. Another fine and sympathetic portrait is the full-length of "C. S. Parker, Esq." (42), where, however, the head is the only portion of the canvas in which the painter has taken any special interest, even the hands being rendered in somewhat summary fashion. Mr. Philip Calderon has made a new departure with his "Aphrodite" (38)—a picture which has many merits, among which cannot certainly be classed its title. His divinity may be "fresh as the foam," but she is not "Italian Aphrodite beautiful;" the goddess, in her lightest mood, should not be so entirely human—nay, modern and Parisian—in aspect. As a study from the nude the picture has much to recommend it, and deserves the more notice as being a success in a branch of art upon which English painters too rarely venture. The foreshortening of the torso is remarkably skilful, and the entire abandon of the pose well rendered. The deep brilliant azure of the sea is not sufficiently relieved by the vibrations of colour which the strong movement of the waves would naturally produce, neither is the idea of palpitating, ever-varying movement sufficiently indicated.

Mr. Orchardson exhibits a picture painted in 1881, "The Farmers' Daughter" (85)—a young girl clothed in light-coloured rustic garments, feeding, with evident delight, a flock of pigeons, of which one special favourite perches on her left arm, while others at her feet cover the foreground of the picture. The girl's figure is charming in its freshness and unstudied grace, and her face especially should be noticed as a rare example of real mobility and animation of expression, unmarred by consciousness or affectation. The drawing and painting of the right arm do not appear quite in harmony with the youthful elasticity of the figure. The two pictures of Mr. R. W. Macbeth again demonstrate his desire to emulate

the successes of Mr. Orchardson, whose influence is strongly felt in the style and execution of both works. "A Rose in June" (189) represents a young lady in a morning gown of white, dreamily gazing at a full-blown rose which she holds. This is by far the more successful of the two pictures, and has much charm both in the simplicity of the conception and the breadth and directness of much of the execution. Less agreeable is "Far from the Madding Crowd" (214), another young lady, whose garments are somewhat complicated and inharmoniously arranged, standing alone in the glade of a park, in painting the background of which Mr. Macbeth seems to have been fired with a sudden desire to rival the achievements of the "Impressioniste" school—without success, however, except in respect of incompleteness, for he does not apparently possess their peculiar quality of realising an effect or "impression" at a certain distance. The gallery contains three works by Mr. John Collier, of which the most important is the portrait of "Mrs. George Peck" (95), who is represented standing upright against a curtain of white on very light gray, wearing a dress of white brocade, relieved with a few touches of a brilliant dark red. The technical difficulties of this combination have been happily overcome, and the figure stands out well; the rich material of the white dress, with its changing reflections, being especially well rendered. On the other hand, the painting of the head is open to the charge of lack of charm, and a certain paintiness in the carnations. A study by Mrs. John Collier (223), painted almost in monochrome, of a youthful female figure, entirely nude, lying on a low sandy shore, is very carefully drawn and modelled, and is altogether a work of promise. Mr. Whistler has this year, in his own peculiar style, produced an admirable work, the portrait of "Lady Archibald Campbell" (150). Many portions of the picture are worthy of the highest praise, and once more prove, on the painter's part, a close study of the art of Velasquez. Particularly noticeable are the arrested onward motion of the little, graceful figure, and the natural action of the gloved hands, which are rendered with extraordinary skill. The curious tones and reflections of the otter-skin cape worn by the lady are also felicitously given. Mr. Whistler has so often shown himself a subtle and harmonious colourist, and is so fully equipped for success as regards technical power and accomplishment, that he might now surely abandon his somewhat eccentric position in contemporary art, and aim at taking as a painter the position which he might undoubtedly grasp if he would only think the effort worth the making. The younger French school is represented by the American painter Mr. J. S. Sargent, whose portrait of "Mrs. T. W. Legh" (203) will scarcely satisfy those who bear in mind his remarkable performances of the last few years. It has passages of surprising dexterity, such as the painting of the diaphanous black fan which the lady holds; but the whole is distressingly flimsy, and bears evidence of haste and want of interest on the part of the painter in his subject. Better things may be exacted from the painter of "The Gitana" and the portrait group of children exhibited at the Salon last year. Another American painter, Mr. Julian Story, exhibits three works, of which the "Aesop" (212)—a group of semi-nude, somewhat academic-looking figures who sit at ease listening to the humorous teaching of Aesop—shows abundant evidence of sound training in a French studio, and some mastery over facial expression. On the other hand, his portrait of "Card. Howard" (207) is unfortunate in colour, and entirely lacks the distinction which the subject requires. Very successful in its way is "The Rival Grandfathers" (35) by Mr. J. R.

Reid, who, without losing his English individuality, has, in some respects, profited by the example of the modern French school as regards technique. Two old fishermen compete for the notice of a little girl, their grandchild, to whom they are exhibiting the wonders of a telescope, while her mother stands looking on. The background is one of calm sea and coast upon which the figures have hardly sufficient relief. The quaint simplicity of the subject and the skill and truth of the rendering are alike to be commended; but exception must be taken to the general scheme of colour—almost entirely a combination of blue and green, which on so large a scale is anything but agreeable. Among other figure subjects too numerous to allude to separately may be mentioned the two contributions of Mr. Matthew Hale (125 and 200), both of them classical subjects showing to a certain extent the influence of Mr. Alma Tadema. These possess considerable merit, but suggest the idea that the artist is not as yet completely acclimatised as an oil painter.

Many of the landscapes exhibited bear unmistakable traces of the influence of Sig. G. Costa, which seems already in some cases to have borne good fruit. His own subtle and poetical art is represented this year by one canvas only, "St. John Lateran from Villa Mattei" (10)—a subject which gives less scope than usual for the display of his best qualities, and the rendering of which cannot compete with many more successful pictures by the same hand. Yet the representation of the early Italian spring, with its wealth of blossom and delicately harmonious tints, has much of genuine charm and shows loving care. Of the same school is a fine landscape, "Evening" (159), by Mr. M. R. Corbett, representing a sunset seen from wooded mountain heights overhanging a Southern sea. Very beautiful is the suggestion of perfect happy calm which the picture conveys, and to which the calm sparkling sea, the sky with its sunset tints, and the foreground occupied by a few sheep and a solitary female figure in repose, all contribute. The picture of Mr. Alfred Parsons, "Meadows by the Avon" (60), is very patiently and skilfully drawn and studied, and the subject is a well-chosen one; but it suffers from paintiness and a lack of atmospheric effect—defects which often mar the otherwise faithful transcripts from nature of this artist. There is no want of the latter quality in Mr. J. W. Hennessy's refined "Twist Day and Night" (87), which bears evidence of much study of the art of Corot; it would perhaps gain by a little added decision and compression in some parts of the picture. Mr. Mark Fisher has three pastoral landscapes kindred in subject and style, of which the most important is "Home-wards" (213). All are artistically composed and well painted, and are unmistakably the work of an accomplished artist; but the painter unfortunately repeats the same scheme of colour and the same effects *ad nauseam*, and labours apparently under an inability to see nature in any but one particular and very limited phase. Among many other landscapes which deserve notice may further be mentioned Mr. Keeley Halswelle's "A Bed of Water-lilies," a careful performance in his usual manner; Mr. Henry Moore's "The Sea-weed Harvest," in which he breaks fresh ground, but cannot this time be said to have achieved complete success; and, finally, Miss Clara Montalba's "The Port of Middleburgh," a picture remarkable for atmospheric effect, and the rich and delicate harmonies of colour in which she delights, but which we cannot consider an advance in completeness and thoroughness of drawing and execution, qualities which she has never completely attained.

Most of the sculpture exhibited is on a small scale, and does not call for extended remark. The most noticeable and unfortunate exception

is Mr. R. Barrett Browning's "Dryope fascinated by Apollo" in the form of a serpent—a work which it must be considered a grave error of taste to have admitted to the exhibition. It is nothing more than a study by a comparative novice from a coarse and unselect model, whose defects of form it has not been sought to correct or to atone for by any harmony of line or arrangement. It shows more courage than discretion to have exhibited such a performance so soon after the appearance of Idzac's exquisite "Salammbô," the subject of which is well-nigh identical with that of the "Dryope." There is, however, considerable power shown in the rendering of the unpleasant facial expression and in the general modelling of the head; and these qualities appear in a more agreeable form in two bronze female busts by the same artist (423 and 424), which are marred, however, by the unplastic and exaggerated treatment of the falling masses of hair in which Mr. Browning apparently delights. A marble bust, "Portrait of Miss Mary Swainson" (421), by M. A. Legros, bears strong traces of the influence of the great Florentine school of sculpture of the fifteenth century; the structure of the head is admirably made out, and the play of the muscles indicated with great truth and delicacy. Another work showing a close study of the same school is Miss E. Hall's bas-relief, "Music" (396), a careful and harmonious, though not strikingly original, design, which is chiefly remarkable as showing considerable mastery over the difficult and little understood art of low-relief. Finally may be mentioned two spirited wax medallions, "Beatrice" and "Benedick" (427 and 428), by Misses E. and N. Casella; these are a clever revival of the *cires peintes* of the Renaissance, of which many interesting examples of the Valois period have come down to us. Many other works would deserve more than passing notice did not the limited space at command render allusion to them in the present article impossible.

CLAUDE PHILLIPS.

NOTES ON ART AND ARCHAEOLOGY.

THE illustrated Catalogue of the exhibition of the Royal Society of Painters in Water-Colours is published by Mr. Fisher Unwin.

MR. AYSOUGH WILKINSON has just hung at the galleries, 53 Great Marlborough Street, a selection of his work in water-colours. The series comprises studies in the Riviera, some pleasant transcripts of Venice, picturesque jottings in and round about the Isle of Skye, and two or three little bits of Welsh scenery.

In our report last week of the meeting of the Royal Archaeological Institute on May 1, we mentioned that Mr. W. Thompson Watkin communicated an account of the discovery of the base of a small Roman column at Thistleton, Rutlandshire. This was, however, only a portion of the "find," which included a number of silver and brass Roman coins, "Samian" ware (some pieces bearing the potter's name) and other pottery, tiles, boars' tusks, and the usual *débris* found in Roman sites. The frequent previous discoveries of this nature at Thistleton prove that it must have been a Roman station of some importance.

THE STAGE.

"THE RIVALS" AT THE HAYMARKET.

MR. BANCROFT has presented at the Haymarket Theatre a performance of "The Rivals" that is curiously ineffective. Though several of the members of the company comport themselves with admirable skill, the result of so

many creditable efforts is yet one of the weakest performances of legitimate comedy that has been offered us at an important theatre. This is, no doubt, in a great measure the consequence of those intervals which one blames and resents not only for their mere length—for they might have been nearly as long in the old days, when, if the arrangements of the stage were rough, they were likewise carried out at leisure. One resents these intervals most of all because they occur at the wrong time—at a time when they cannot be borne with impunity. If the curtain falls upon a strong situation, our interest in the story is sufficient to keep attention awake and fresh; but if it falls on a feeble situation—on that which was meant to be the end of a scene, but not the end of an act—our interest is dissipated. The new arrangement of "The Rivals" by Mr. Bancroft and Mr. Pinero is one of which we cannot approve. Too much is sacrificed to the furniture, yet the furniture is not worth the sacrifice. Doubtless the scenery, and especially that of the old street of Bath, with which in the present arrangement the play begins, is the result of an order of study which is still rare, and was a few years ago never displayed. The "researches made in Bath" have resulted in the complete realisation, for the space of some few minutes, of an ancient quarter of the town and its varied life. The coach arrives, the abbey bells peal out the quarter, the sedan-chair passes bearing someone to a rout, and the bibliophile lingers over a book at a book-stall. When we come to the interiors we certainly are not disposed to blame them because they are not very gorgeous; but, if it was not their gorgeousness that was to be attractive, why was so much sacrificed to their pretentious presentation? Surely the mere avoidance of shifting the scenes in view of the audience was not enough to warrant the transpositions in the dialogue, and the variation in the locality? But enough of this matter—let us pass to the acting.

For Mr. Pinero to play Sir Anthony Absolute required an effort, and a valiant effort has been made; the result is highly commendable, if it is incomplete. Mr. Pinero fails somewhat in the expression of rage; and we cannot help suspecting throughout the greater part of his performance that Sir Anthony was a man who laboriously played at being absolute, but who was glad when the slightest pretext was afforded him to drop the mask of obstinate dogmatism and self-will. Perhaps this is really Mr. Pinero's view of the character, and, if so, he may have good reasons for entertaining it. But at the same time we cannot avoid surmising that the minor key, so to speak, in which Sir Anthony was played is due rather to the general aim that has governed this revival than to the personal taste of Mr. Pinero in playing it. For Sir Lucius O'Trigger—generally a very fiery person—is played by Mr. Alfred Bishop with but a very limited display of ardent character; and the Captain Absolute of Mr. Forbes-Robertson, though quiet and gentlemanly, must be accounted rather tame. Mr. Bancroft plays nearly all that he plays with an air of conviction, and his Faulkland is no exception to the rule. Mr. Lionel Brough is, we cannot but consider, the best Bob Acres now on the

stage; his art in his low comedy is as complete in its way as is that of Mrs. Stirling in her high comedy. We cordially acknowledge Mr. Brookfield's successful effort to give a little local character to David, who, as heard at the Haymarket, speaks with the accent of Somerset.

What are we to say of the ladies? In "The Rivals" only one of them has the opportunity of being really distinguished, and that is the representative of Mrs. Malaprop, who has been distinguished for nearly half a century. Mrs. Stirling is in the Indian summer of her art; her performance has about it the completeness of experience and of gentle self-confidence. The utterance of every word and each ceremonious gesture help to the attainment of the effect required. The generally stately presence of Mrs. Bernard-Beere is somehow subdued to the modest requirements of Julia Melville; and Miss Calhoun plays Lydia Languish with graceful command of her resources, and, where that may be, with freedom and charm. Miss Gwynne, too, is a sufficient Lucy; simple, we can hardly wish her to be, but unabashed.

FREDERICK WEDMORE.

MUSIC.

BRAHMS' NEW SYMPHONY IN F.

JOHANNES BRAHMS' third Symphony was heard for the first time in England last Monday evening at the fourth Richter concert. The production of this noble and earnest work is an event of no small importance. The musical world listens with respect and with the deepest interest to each fresh utterance of one of the greatest of living composers. Brahms, and next to him Dvorák, seem to be the two who have specially undertaken the task of persuading us that classical forms are still valid, and that instrumental music can still maintain its ground in spite of Wagner's assertions and his new art theories. Thus a new Symphony by Brahms brings fresh and weighty matter for argument. With regard to the work itself, we consider it one of the composer's most successful attempts. The subject-matter is dignified and attractive; and not once does Brahms allow himself to be mastered by his mystic moods or by his at times prolix method of development. The characteristic features of his style, the mixed rhythms, the polyphonic combinations, and the peculiar harmonies, are all present; but the form is throughout so clear, and the leading theme of each movement asserts its supremacy in so masterful a manner, that the listener easily understands what is set before him, and his interest never flags.

The first movement, in F (*allegro con brio*), after two chords, commences at once with the bold principal theme in six-four time; the second subject, in the key of the mediant, and in nine-four time, is extremely graceful; and after a clever development section and usual recapitulation the quiet *coda* attracts special notice. The *andante*, in C major, is, perhaps, one of the most pleasing slow movements ever written by Brahms; it flows on so sweetly, so smoothly, that one scarcely likes to find fault with it for a certain lack of originality or depth of thought. So, again, with the following *allegretto*; the plaintive melody in C minor, first given out by the violoncellos, has a peculiar fascination, and the delicately scored middle section is most welcome, although the movement has no very marked individuality. The *finale* aims at higher things; the composer is in a heroic mood, and from first note to last he

carries the hearer along with him in his tale of chivalry and love. The *coda*, with its muted strings and solemn chords for wind and brass, is singularly beautiful; we have in it reminiscences of the leading themes and of a passage from the opening of the Symphony.

While attracted by the charm and cleverness of this new work, it is difficult to say how it will be received and judged by musicians. It does not seem to us a revelation, it opens up no new paths, and it occasionally reminds us, though without direct plagiarism, of Beethoven, Schumann, and Mendelssohn. These reminiscences are not by any means displeasing, yet they show where the composer's heart lies. He appeals to us in sweet and, at times, noble strains, but, nevertheless, in language of the past. To speak boldly, it is a great and interesting third attempt on the part of Brahms to measure himself against his great predecessors; and, though we cannot regard the work as a landmark in the history of musical art, it is nevertheless one which will add much to its author's reputation, and which, whenever played as it was last Monday, cannot fail to give real pleasure and satisfaction. The Symphony, completed only last year, was produced on December 2, 1883, at Vienna, under the direction of Herr Richter, and the talented conductor may be congratulated on the first performance here under his *bâton*. To accept the *encore* for the third movement was, however, an artistic mistake. Why does not Herr Richter set his face against *encores*? They are bad at all times, but especially so in a work where the sequence of movements with regard to character and tonality is a matter of serious moment. The programme of Monday's concert included the overtures of "Egmont" and "Obéron," the "Siege-

fried Idyll," and two songs from "Die Meistersinger" excellently sung by Mr. E. Lloyd.

J. S. SHEDLOCK.

MUSIC NOTES.

THE Bach Choir gave a very good performance of Mozart's "Requiem" Mass at their second concert, last Wednesday evening. The soloists were Miss Carlotta Elliot, Miss Helen D'Alton, Mr. W. Shakespeare, and Mr. Frederick King. Miss Elliot deserves a special word of praise. While commending the performance as a whole, we must say that once or twice there was not a complete understanding between conductor and choir, and also that the "Benedictus" and "Agnus Dei" were taken too fast, especially the former. Brahms' "Gesang der Parzen" was sung. Further acquaintance does not make us like it any the better; the words were sung in German, but the rendering of the new work was not very satisfactory. The programme included portions of a Bach Cantata and the "Credo" from Cherubini's Mass in D minor.

At the College for Working Women, 7 Fitzroy Street, a lecture and entertainment hall has just been built. The committee and friends of the college have lent their aid towards defraying the cost, but there still remains a debt of some £80. To meet this a concert will be held in the Steinway Hall on Saturday next, May 24. Miss Mary Davies, Miss Kate Flinn, M^{me}. Antoinette Sterling, Miss Agnes Zimmermann, Mr. Herbert Reeves, Mr. Barrington Foote, and Herr Emil Mahr have all generously given their services; and Mr. Alexander Macmillan has undertaken to defray the incidental expenses. Hence the entire receipts of the concert will go to the fund.

OFFICIAL PUBLICATIONS ISSUED BY THE EXECUTIVE COUNCIL OF THE INTERNATIONAL HEALTH EXHIBITION.

THE OFFICIAL CATALOGUE - 1s. NOW READY.
THE OFFICIAL GUIDE - 3d.
HANDBOOK to the AQUARIUM - 3d. DAILY PROGRAMME of MUSIC, &c. 1d.
RECIPES for CHEAP DINNERS (as served in the Dining Rooms) - 3d.
POPULAR HANDBOOKS.—One Shilling each.
LEGAL OBLIGATIONS in respect to DWELLINGS of the POOR. Harry Duff, M.A., Barrister-at-Law. With a Preface by ARTHUR COHEN, Q.C., M.P.
"OUR DUTY," or, Moral Responsibility of the Individual in Regard to Health. G. V. POORE, M.D., F.R.C.P.

A Complete and Descriptive List of the other Handbooks, now in the press, post-free on application.

LONDON: WM. CLOWES & SONS, LIMITED,
OFFICIAL PRINTERS AND PUBLISHERS TO THE EXECUTIVE COUNCIL, 13, CHANCING CROSS, S.W.

THE INTERNATIONAL FISHERIES EXHIBITION LITERATURE.

OFFICIAL NOTICE.

WM. CLOWES & SONS, LIMITED, are instructed by the Executive Committee to announce that the WHOLE of the IMPORTANT LITERARY OUTCOME of this Exhibition will be issued in a collected form, complete, with copious indices, in Fourteen Volumes, demy 8vo, cloth—

		NOW READY.			
HANDBOOKS	- - -	forming Vols. 1 to 3	-	price	£ 1 11 6
CONFERENCE PAPERS	-	" Vols. 4 to 7	-	"	2 2 0
PRIZE ESSAYS	- - -	" Vols. 8 to 11	-	"	2 2 0
OFFICIAL CATALOGUE and JURY AWARDS	- - -	" Vol. 12	- -	"	0 10 6
OFFICIAL REPORTS	- - -	" Vol. 13	- -	"	0 10 6
ANALYTICAL INDEX	- - -	forming Vol. 14	- -	"	0 10 6

The exhaustive range comprised by the Handbooks and Prize Essays, which are by Writers of Great Eminence and Authority, and the comprehensive nature of the Papers which emanated from the various Conferences, combine to render this Series an exceptionally instructive and condensed Library of Reference on all questions appertaining to Fish, Fishing Appliances, and the Fishing Industries of all Countries, brought down to the date of the International Fisheries Exhibition of 1883.

Any of these Divisions may be had separately at the above prices, or a Complete Set will be supplied for £6 6s.

Full Lists, showing the Contents of the Volumes, post-free on application.

LONDON: WM. CLOWES & SONS, LIMITED,
OFFICIAL PRINTERS AND PUBLISHERS TO THE EXECUTIVE COUNCIL, 13, CHANCING CROSS, S.W.

THEATRES.

ADELPHI THEATRE.
Sole Proprietors and Managers, Messrs. A. & S. GATTI.
Every evening, at 8, **IN THE HANKS.**
Preceded, at 7.15, by a Farce.

ALHAMBRA THEATRE.
Manager, Mr. WILLIAM HOLLAND.
Every evening, at 7.30, **MILLOCKER'S Comic Opera, THE BEGGAR STUDENT.**

AVENUE THEATRE.
Under the Management of Mr. LEE BALMAINE.
Every evening, at 8, **THE THREE HATS.**
Messrs. J. G. Taylor, Walter Everard, T. F. Haynes, Francis Gaillard, and Owen Dove; Mesdames de Barria, Rose Blanchard, and Edith Struo.

COURT THEATRE.
Lessons and Managers, Mr. JOHN CLAYTON and Mr. ARTHUR CECIL.
Every evening, at 8, a new Play by **LOUIS BOUCHAUD, Jun., DEVOTION.**
At 10.15, G. W. GODFREY's new Duologue, **MY MILLINER'S BILL.**

EMPIRE THEATRE.
Every evening, at 7.45, **CHILPERIC.**
Present version by H. HERSE and H. B. FARNIE; Music by HERVE.

GLOBE THEATRE.
Lessons, Messrs. JOHN HOLLINGSHEAD and J. L. SHIRE.
This evening, at 8 (LAST TIME), new Comic Opera, in two acts, **DICK MONDAY NEXT, MAY 19TH, THE PRIVATE SECRETARY, a Farical Comedy, by C. H. HAWTREY.**

GRAND THEATRE, ISLINGTON.
Managers, Messrs. HOLZ and WILMOT.
Every evening, at 8.15, a new original Irish Drama, in three acts, by G. F. ROWE, entitled **THE DONAGH.**

LYCEUM THEATRE.
Acting Manager, Mr. A. BURNHAM.
Every evening, at 8, the late LOUIS LYTON'S Play of **RICHIEU, CARDINAL RICHIEU—MR. LAWRENCE BARRETT.**

NOVELTY THEATRE.
Proprietress and Managers, Miss NELLY SHARP.
Every evening, at 8, the new Farical Comedy, by T. G. WARREN, **RITA'S FIRST.**
Followed, at 9.45, by the new Musical Extravaganza, **LALLA ROOHL.**

OLYMPIC THEATRE.
Lessons and Managers, Mrs. A. CONOVER.
Every evening, at 7.45, **HAUNTED LIVES, by J. WILTON JONES.**

OPERA COMIQUE THEATRE.
Every evening, at 8.45, the French Vaudeville, in three acts, by MM. MILLAUD and MILLAUD, **KIROUHE.**
Messrs. H. Esteman, F. Darrell, H. M. C. Iford, John Phillips, E. Severno, Barton, A. Coudleigh, and F. Wyatt; Mesdames Lotta, F. Coleman, Lavis, Camyas, Warren, E. Gower, and Woodworth.
Preceded, at 8, by a Farce.

PRINCE'S THEATRE.
Proprietor and Manager, Mr. EDGAR REUC.
This evening, at 8.30 (LAST TIME), a new Farical Comedy, in four acts, adapted from the German by C. H. HAWTREY, called **THE PRIVATE SECRETARY.**
Preceded, at 8, by **A BACHELOR OF ARTS.**
TUESDAY NEXT (MAY 20), CALLED BACK, by HUGH CONWAY and CONNYS CARE.
CLOSED on Monday, May 19.

PRINCESS'S THEATRE.
Lessons and Manager, Mr. WILSON BARRETT.
Every evening, at 8, **CLAUDIAN.**
Messrs. Wilson Barrett, Speakman, Willard, C. Cooper, F. Cooper, Hudson, Hunter, Doone, Elliott, Evans, Fulton, George Barrett, &c.; Mesdames Eastlake, Vincent, Dickson, Bruno, Cook, Ormsby, &c.
Preceded, at 7, by **A CLEMICAL ERROR.**

ROYALTY THEATRE.
Sole Lessee and Managers, Miss KATE SANTLEY.
Every evening, at 8, Musical Vaudeville, in three acts, **LA CORAQUE.**
by MM. MILLAUD and A. MILLAUD, adapted by SIDNEY GRUBER; Music by HERVE.

STRAND THEATRE.
Sole Lessee and Managers, Mr. SWANBOROUGH.
Every evening, at 8.15, **MY SWEETHEART.**
Preceded, at 7.30, by **TWO PHOTOGRAPHS.**

TOOLE'S THEATRE.
Sole Lessee and Manager, Mr. J. L. TOOLE.
Every evening, at 7.15, **TAKING IT EASY.**
At 7.45, **A MINT OF MONEY.**
At 8.45, **PAW CLAUDIAN.**

VAUDEVILLE THEATRE.
Sole Lessee and Manager, Mr. THOMAS THORNE.
Every evening, at 8, **CONFUSION.**
Preceded, at 8, by **AN OLD MASTER.**

PEARS' SOAP.
SPECIALLY PREPARED FOR DELICATE SKINS.

Mr. JAMES STARTIN, the late eminent Surgeon, wrote:—
"I always use it myself, and recommend to my patients **PEARS' SOAP** in preference to any other, as being more free from excess of Alkali and other impurities prejudicial to the skin."

SOLD EVERYWHERE.

FISHER'S GLADSTONE BAG.

CATALOGUES POST-FREE.

S. FISHER, 188, STRAND.

Gold Medal: Paris. Medals: Sydney; Melbourne; Christchurch, N.Z.

FRY'S COCOA EXTRACT
GUARANTEED PURE COCOA ONLY.

It is strongly recommended to all who appreciate the full flavour and fine aroma of Cocos.
"It is strictly pure, and well manufactured in every way."—W. W. STODDART, F.I.C., F.O.S., City Analyst, Bristol.
"If properly prepared, there is no nicer or more wholesome preparation of Cocoa."
Food, Water, and Air, Edited by Dr. HASSALL.
Try also **FRY'S CARACAS COCOA**.—"A delicious preparation."

SIXTEEN PRIZE MEDALS awarded to J. S. FRY & SONS.

MARRIAGE LAW DEFENCE UNION.

Patrons.
The ARCHBISHOP of CANTERBURY.
The ARCHBISHOP of ARMAGH.
Vice-Presidents.
The EARL of SHAFESBURY, K.G.
The Right Rev. the LORD BISHOP of LINCOLN.
The LORD COLERIDGE, Chief Justice of England.
Chairman of Committees.
The Right Hon. A. J. B. BERESFORD-HOPE, M.P.
Treasurers.
Sir WALTER FARQUHAR, Bart., 18, King-street, St. James's, S.W.
Sir CHARLES MILLS, Bart., M.P., Camelford House, Oxford-street, W.
Bankers.
Messrs. HERRIES, FARQUHAR, & CO., 16, St. James's-street, S.W.
Messrs. GLYN, MILLS, & CO., Lombard-street, E.C.
Secretary.
G. J. MURRAY, Esq., 20, Cockspur-street, Charing-cross, London, S.W.

THIS Union is formed to maintain the ancient marriage law of the land, and in particular to resist the legalisation of marriage with a wife's sister.

ESTABLISHED 1861.

BIRKBECK BANK,

Southampton-buildings, Chancery-lane.
Current Accounts opened according to the usual practice of other Bankers, and interest allowed on the minimum monthly balances when not drawn below £25. No commission charged for keeping Accounts.
The Bank also receives money on Deposits at Three per cent. Interest, repayable on demand.
The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks and Shares.
Letters of Credit and Circular Notes issued.
A Pamphlet, with full particulars, on application.
1st March, 1890. FRANCIS HAVENSCROFT, Manager.

SUN FIRE AND LIFE OFFICES,

THREADENEEDLE STREET, E.C.; CHANCERY CROSS, S.W.;
OXFORD STREET (corner of Vere-street), W.
FIRE. Established 1710. Home and Foreign Insurances at moderate rates.
LIFE. Established 1810. Specially low rates for Young Lives. Large Bonuses. Immediate settlement of Claims.

FURNISH your HOUSES or APARTMENTS THROUGHOUT

MOEDER'S HIRE SYSTEM.

The original, best, and most liberal.
FOUNDED A.D. 1865.
Cash prices. No extra charge for time given.
Illustrated Price Catalogue, with full particulars of terms, post-free.
F. MOEDER.
218, 219, 220, Tottenham-court-road, and 18, 20, and 21, Morwell-street, W.
Established 1865.

PHENIX FIRE OFFICE, LOMBARD STREET
and CHANCERY CROSS, LONDON.—Established 1783.
Insurances against Loss by Fire and Lightning effected in all parts of the world.
Loss claims arranged with promptitude and liberality.
JOSEPH J. BROOMFIELD, Secretary.

To H.R.H. the PRINCE OF WALES.

BRAND & CO'S OWN SAUCE,
SOUPS, PRESERVED PROVISIONS, and
POTTED MEATS & YORK & GAME PIES.
Also
ESSENCE of BEEF, BEEF TEA,
TURTLE SOUP, and JELLY, and other
SPECIALITIES for INVALIDS.

CAUTION—BEWARE of IMITATIONS.
SOLE ADDRESS—
11, LITTLE STANHOPE STREET,
MAYFAIR, W.

ALEXANDER & SHEPHEARD,
PRINTERS OF

Books, Pamphlets, Magazines, Newspapers, and Periodicals.

Catalogues, Posters, Price Currents, Circulars, Notices, and all General Commercial Work.

Parliamentary, Law, and General Printing.

Contracts entered into with Public Companies, Bankers, Insurance Offices, Auctioneers, Manufacturers, Merchants and Traders, &c.

PRINTING WORKS:
LONSDALE BUILDINGS, 27, CHANCERY LANE
(OPPOSITE THE CHANCERY LANE POST-OFFICE).

GOLD PEN,
WITH DIAMOND POINT.

Anti-corrosive—Flexible—Durable—Adapting itself to any Handwriting.

Price 6d. each; post-free, 7d.

ALEXANDER & SHEPHEARD,
27, CHANCERY LANE, LONDON.

CROSBY LOCKWOOD & CO.

IMPORTANT NEW WORK ON MINING.

BRITISH MINING: a Treatise on the History, Discovery, Practical Development, and Future Prospects of Metalliferous Mines in the United Kingdom. By ROBERT HUNT, F.R.S., Keeper of Mining Records; Editor of "Ure's Dictionary of Arts, Manufactures, and Mines," &c. Over 950 pp., with 230 illustrations, super-royal 8vo, £3 3s. [Just published.]

"The amount of information Mr. Hunt has brought together is enormous. The volume appears likely to convey more instruction upon the subject than any work hitherto published."—*Mining Journal*.

"The volume is massive and exhaustive, and the high intellectual powers and patient persistent application which characterise the author have evidently been brought into play in its production. Its contents are invaluable, and will doubtless be studied by mining and commercial readers with the full attention which they deserve."—*Colliery Guardian*.

DICTIONARY OF THE PORTUGUESE

LANGUAGE. In 2 parts. I.—PORTUGUESE-ENGLISH. II.—ENGLISH-PORTUGUESE; including a large number of Technical Terms used in Mining, Engineering, &c. With the Proper Accents, and the Gender of every Noun. By ALFRED ELWES, Author of the Portuguese, Italian, and Spanish Grammars; Compiler of the French, Spanish, and Italian Dictionaries of "Weale's Educational Series." 1 vol., upwards of 600 pp., 5s., limp; 6s., strongly bound, cloth; or bound together with Mr. ELWES'S PORTUGUESE GRAMMAR, 7s., cloth. [Just published.]

INWOOD'S TABLES for the PURCHASING of ESTATES, Freehold, Copyhold, or Leasehold; Annuities, Advowsons, &c., and for the Renewing of Leases; also for Valuing Reversionary Estates, Deferred Annuities, &c. By WILLIAM INWOOD. Twenty-second Edition. With Tables of Logarithms for the more Difficult Computations of the Interest of Money, &c. By M. F. THOMAN. 12mo, 8s., cloth. [Just published.]

THE ART OF SOAP-MAKING: a Practical

Handbook. By ALEXANDER WATT, Author of "Electro-Metallurgy Practically Treated," &c. Illustrated. Crown 8vo, 9s., cloth. "This work will prove very useful, not merely to the technological student, but to the practical soap-boiler who wishes to understand the theory of his art."—*Chemical News*.

"We congratulate Mr. Watt on the success of his endeavour to fill a void in English technical literature."—*Nature*.

THE STUDENT'S GUIDE to the PRAC-

TICE of MEASURING and VALUING ARTIFICERS' WORKS. Originally Edited by EDWARD DOBSON. Fifth Edition, Revised, with considerable Additions, by E. WYNDHAM TARN, M.A. With 8 Plates and 63 Woodcuts. Crown 8vo, 9s., cloth. [Just published.] "The most complete treatise on the principles of measuring and valuing artificers' work."—*Building News*.

STONE-WORKING MACHINERY, and

the RAPID and ECONOMICAL CONVERSION OF STONE. With Hints on the Arrangement and Management of Stone-Works. By M. FOWLS DALE, M.Inst.M.E., A.M.Inst.C.E. [Nearly ready.]

A TREATISE ON EARTH and other MINERALS and MINING. By D. C. DAVIES, F.G.S. Uniform with, and forming a Companion Volume to, the same Author's "Metalliferous Minerals and Mining." [Nearly ready.]

THE BLOWPIPE in CHEMISTRY,

MINERALOGY, and GEOLOGY. Containing all known Methods of Analytical Analysis, many Working Examples, and Instructions for making Apparatus. By Lieut.-Colonel W. A. DUBBS, R.A., F.G.S. With 120 Illustrations. Crown 8vo. [Nearly ready.]

LOCKWOOD'S CIVIL-SERVICE SERIES.

New Editions, just published.

THE CIVIL SERVICE GEOGRAPHY, General and Political. By the late L. M. D. SPENCE. Revised by THOMAS GRAY, of the Board of Trade. Ninth Edition. Corrected to the Present Date. Woodcuts and Six Maps. Fcap., 2s. 6d., cloth.

THE CIVIL SERVICE HISTORY OF ENGLAND: being a Fact-Book of English History. By F. A. WHITE, B.A. Fifth Edition. Corrected by H. A. DOBSON. 2s. 6d., cloth.

THE CIVIL SERVICE ENGLISH GRAMMAR: being Notes on the History and Grammar of the English Language. By W. V. YATES, C.M. Second Edition, Revised, with Appendix. Containing Questions from Civil Service Examinations with Model Answers. Fcap., 1s. 6d., cloth.

THE CIVIL SERVICE BOOK-KEEPING; or, Book-keeping No Mystery: its Principles Popularly Explained, and the Theory of Double Entry Analyzed. By AN EXPERIENCED BOOK-KEEPER. Fourth Edition. Fcap., 1s. 6d., cloth.

WEALE'S RUDIMENTARY SERIES.

New Volumes, &c.

THE HALL-MARKING OF JEWELLERY PRACTICALLY CONSIDERED. By GEORGE E. GEE, 3s.

MATERIALS and CONSTRUCTION: a Theoretical and Practical Treatise on the Strains, Designing, and Erection of Works of Construction. By F. CAMPIN, C.E. New Edition, 3s.

STEAM and MACHINERY MANAGEMENT: a Guide to the Arrangement and Economical Management of Machinery. By M. FOWLS DALE, M.Inst.M.E., &c. [In the press.]

BRICKWORK: a Practical Treatise, embodying the General and Higher Principles of Bricklaying, Cutting, Setting, &c. By F. WALKER. [In the press.]

BARN IMPLEMENTS and MACHINES. Treating of the Application of Power to the Operations of Agriculture; and of the various Machines used in the Threshing-barn, in the Stock-yard, Dairy, &c. By Prof. JOHN SCOTT. [Nearly ready.]

LONDON: CROSBY LOCKWOOD & CO., 7, Stationers' Hall-court, Ludgate-hill, E.C.

F. V. WHITE & CO'S
LIST OF PUBLICATIONS.

THE POPULAR NEW BOOK OF TRAVEL. At all Libraries and Booksellers', in 2 vols., crown 8vo, 18s.
DIARY OF AN IDLE WOMAN IN SPAIN.

By MRS. FRANCES ELLIOT, Author of "Diary of an Idle Woman in Italy and Sicily," "Pictures of Old Rome," "Old Court Life in France," &c.

"There is no more amusing writer of travel than Mrs. Elliot. . . . She never ceases to amuse and interest. Her new volumes have all the characteristics of her former works, and will be as generally read."—*World*.

"It is vivacious throughout. . . . Few objects of real interest have escaped Mrs. Elliot's ken, and she recounts her experience in a manner that sustains the attention of the reader throughout. Her book is sure to find many appreciative readers whose appetite for modern fiction is satiated, and who can sit down and thoroughly enjoy a story of personal experience which cannot be said to have a dull page from cover to cover."—*Morning Post*.

"Mrs. Elliot is bright and pleasant company wherever she leads us, with a good eye for colour and scenery, and an intense admiration for the romantic and thousand-storied history of the land of her wanderings. . . . History and the beauties of nature go hand in hand through those pleasant pages. . . . The book is a creditable companion to the earlier volume, and an admirable relish for the more solid study of 'Murray' to those about to travel in Spain."—*Daily Telegraph*.

"A very wide and numerous readership derives pleasure from the literary toll of Mrs. Elliot, who wields such a vivacious pen. . . . This is one of the most readable books of travel ever written. . . . The language is invariably graphic and picturesque. . . . The volumes are interspersed with many historical references and reflections. . . . There is much information of a practical nature in the work, which must render it exceedingly useful to those who intend to travel in Spain. . . . Mrs. Elliot possesses the photographic eye so invaluable to those who wish to convey in writing rapidly formed impressions of foreign countries. . . . There is scarcely a place of historical, romantic, and artistic interest in the Peninsula that Mrs. Elliot has not something to say about. And whatever she says is interesting."—*Gleaner*.

"Mrs. Elliot is a lively, unpretending, and pleasantly discursive writer . . . having a keen interest in the scenes that pass before her eyes, and in those in which it is her destiny to take part, she is able to set them forth in lively colours, with here and there a touch of that quality of humour which superficial observers have declared to be wholly wanting to her sex."—*Daily News*.

NEW WORK BY THE AUTHOR OF "RECOMMENDED TO MERCY." At all Libraries and Booksellers', in 2 vols., crown 8vo, 18s.

THE POOR of the PERIOD. By Mrs. HOUSTOUN.

AT ALL LIBRARIES IN TOWN AND COUNTRY.

FLORENCE MARRIAT'S NEW NOVEL. Now ready, in 3 vols., crown 8vo.

UNDER the LILIES and ROSES. By the Author of "My Sister the Actress," "Pecora and Payer," &c.

NEW NOVEL BY MABEL COLLINS.—In 2 vols., crown 8vo.

VIOLA FANSHAW. By the Author of "In the Flower of her Youth," "An Innocent Sinner," &c.

MRS. SALE LLOYD'S NEW NOVEL.—In 2 vols., crown 8vo.

GOLD and SILVER. By the Author of "The Silent Shadow," "Ragamuffins," "Ruth Everingham," &c.

NEW NOVEL BY THE AUTHOR OF "ABEL DRAKE'S WIFE." In 3 vols., crown 8vo.

MISS VANDELUR; or, Robbing Peter to Pay Paul. By JOHN SAUNDERS, Author of "Victor or Victim," "Hirell," "Israel Mort, Overman," "A Noble Wife," &c.

"Mr. Saunders is a precise and vigorous writer, whose books it is a pleasure to read. . . . The novel, as a whole, shows to advantage beside many of its contemporaries."—*Academy*.

NEW NOVEL BY JEAN MIDDLEMASS.—In 3 vols., crown 8vo.

POISONED ARROWS. By the Author of "Dandy," "Wild Geese," "Patty's Partner," &c.

"Many of the characters in this gracefully written story are drawn with delicate accuracy. That of the heroine, Camilla Hardings, is especially sweet, and belongs to a very touching type of girlhood. . . . The author's style is fresh and natural."—*Morning Post*.

IN THE PRESS.—NEW NOVEL.

THE RED CARDINAL. By Mrs. Frances ELLIOT, Author of "Diary of an Idle Woman in Spain," &c., &c. [Immediately.]

POPULAR NOVELS

At all Booksellers' in Town and Country, and at all Railway Bookstalls, in picture boards, 2s.

THROUGH the STAGE-DOOR. By Harriett JAY, Author of "The Queen of Connaught."

DANDY. By Jean Middlemass, Author of "Wild Geese," "Patty's Partner," &c.

EYRE of BLENDON. By Annie Thomas (Mrs. PENDER CUDLIP).

BARBARA'S WARNING. By Mrs. HOUSTOUN, Author of "Recommended to Mercy."

PHYLLIDA. By Florence Marryat.

MY CONNAUGHT COUSINS. By Harriett JAY, Author of "The Queen of Connaught."

SINK or SWIM. By Mrs. HOUSTOUN, Author of "Recommended to Mercy."

THREE FAIR DAUGHTERS. By Laurence BROOKE, Author of "The Queen of Two Worlds."

HOW HE WON HER. By Mrs. Eiloart.

GUARDIAN and LOVER. By Mrs. Alexander FRASER.

AN INNOCENT SINNER. By Mabel COLLINS.

SWEETHEART and WIFE. By Lady CONSTANCE HOWARD, Author of "Mollie Darling," &c.

THE DEAN'S WIFE. By Mrs. Eiloart.

TWO MEN and a MAID. By Harriett JAY, Author of "The Queen of Connaught," &c.

A BROKEN BLOSSOM. By Florence MARRIAT.

MY SISTER the ACTRESS. By Florence MARRIAT.

F. V. WHITE & Co., 31, Southampton-street, Strand.

MACMILLAN & CO'S
LIST.

TWO NEW NOVELS.

By F. MARION CRAWFORD.
2 vols., Globe 8vo, 12s.

A ROMAN SINGER.

By F. MARION CRAWFORD.

By the SAME AUTHOR. Crown 8vo, each 4s. 6d.
MR. ISAACS. | DOCTOR CLAUDIUS.

By MRS. OLIPHANT.

Next week, 3 vols., Crown 8vo, 31s. 6d.

THE WIZARD'S SON.

By Mrs. OLIPHANT, Author of "Hester," &c.

By the SAME AUTHOR. Popular Editions, Crown 8vo, each 2s.

THE CURATE IN CHARGE.
YOUNG MUSGRAVE. | A SON of the SOIL.
HE THAT WILL NOT WHEN HE MAY.

EDITED BY THE AUTHOR OF "TOM BROWN'S SCHOOL DAYS."

GONE to TEXAS: Letters from our Boys. Edited, with Preface, by THOMAS HUGHES, Q.C. Crown 8vo, 4s. 6d.

[MACMILLAN'S 4s. 6d. SERIES.—New Vol.

MACMILLAN'S BIOGRAPHICAL SERIES.

A RECORD of ELLEN WATSON. New Volume.

Arranged and Edited by ANNA BUCKLAND. With Portrait. Crown 8vo, 6s.

ENGLISH MEN of LETTERS. Edited by JOHN MORLEY.—New Volume.

BACON. By the Very Rev. R. W. Church, Dean of St. Paul's. Crown 8vo, 2s. 6d.

"A more interesting narrative, a more truthful delineation of events and character, and a more unbiassed judgment we cannot expect to have."—*The Nation* (New York).

MACMILLAN'S SIX-SHILLING NOVELS.

YOLANDE. By William Black. Crown 8vo, 6s.

BY THE SAME AUTHOR. Crown 8vo, 6s. each.

A PRINCESS of THULE.

MADCAP VIOLET.

STRANGE ADVENTURES of a PHAETON. Illustrated.

THE MAID of KILLEENA: and other Tales.

GREEN PASTURES: and **PICCADILLY.**

MACLEOD of DARE: Illustrated.

WHITE WINGS: a Yachting Romance.

THE BEAUTIFUL WRETCH: The Four MacNicolis.

The Pupil of Aurelius.

SHANDON BELLS.

THE METAPHYSICS of the SCHOOL. By THOMAS HARPER, S.J. In 5 vols. Vols. I and II, 8vo, 18s. each; Vol. III, Part I, 12s.

"If the clergy of either communion in this country could be brought to study Father Harper's book, we should augur well for a sounder theology in the next generation."—*Church Quarterly Review*.

FIRST LESSONS in LATIN. By K. MACAULAY EICKE, Assistant Master in Oundle School. Extra Fcap. 8vo, 2s. [Next week.]

AN ELEMENTARY TREATISE on SOLID GEOMETRY. By CHARLES SMITH, M.A., Fellow and Tutor of Sidney Sussex College; Author of "Conic Sections," &c. Crown 8vo, 9s. 6d.

NUMERICAL TABLES and CONSTANTS in ELEMENTARY SCIENCE. By SIDNEY LUPTON, M.A., F.C.S., F.I.C., Assistant Master at Harrow School. Extra Fcap. 8vo, 2s. 6d.

MACMILLAN'S ELEMENTARY CLASSICS.

New Volumes.

HOMER.—ILIAD. Book I. Edited for the Use of Schools, by Rev. JOHN BOND, M.A., and A. S. WALPOLE, M.A. With Notes and Vocabulary. 18mo, 1s. 6d.

PHAEDRUS.—SELECT FABLES. Edited for the Use of Schools, by A. S. WALPOLE, M.A. With Notes, Exercises, and Vocabulary. 18mo, 1s. 6d.

MACMILLAN'S FOREIGN SCHOOL CLASSICS.

Edited by G. EUGENE FASNACHT, Assistant Master in Westminster School.

MOLIERE.—LE BOURGEOIS GENTIL-HOMME. Edited with Introduction, Notes, and Indices, by LOUIS M. MORIARTY, B.A. 18mo, 1s. 6d.

LONDON: MACMILLAN & CO., BEDFORD STREET.